

A
KEY

TO THE
CLASSICAL PRONUNCIATION
OF

Greek and Latin Proper Names,

IN WHICH

The Words are accented and divided into Syllables exactly as they ought to be pronounced;

WITH

REFERENCES TO RULES,

WHICH SHOW THE ANALOGY OF PRONUNCIATION,

To which is added,

A COMPLETE VOCABULARY

OF

Scripture Proper Names,

Divided into Syllables, and accented according to Rules drawn from Analogy and the best Usage.

CONCLUDING WITH

OBSERVATIONS

ON THE

Greek and Latin Accent and Quantity

WITH

Some probable Conjectures on the Method of freeing them from the Obscurity and Confusion in which they are involved, both by the Ancients and Moderns.

“ ————— Si quid novisti rectius istis
“ Candidus imperti: si non his utere mecum.” HOR.

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PREFACE.

THE Critical Pronouncing Dictionary of the English language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages : but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every one above the merely mechanical. The professors of painting, statuary, and music, and those who admire their works ; readers of history, politics, poetry ; all who converse on subjects ever so little above the vulgar have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy, must necessarily be acceptable to the public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained in that precious repository of divine truth should be rendered as easy as possible to the reader, cannot be doubted : and the very frequent occasions of pronouncing Scripture proper names, in a country where reading the Scripture makes part of the reli-

gious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, for the best we can get, to the labours of some necessitous individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful, as to induce some abler hand to undertake the subject, I shall think my labour amply rewarded. I shall still console myself with reflecting, that he, who has produced a prior work, however inferior to those that succeed it, is under a very different predicament from him, who produces an after-work, inferior to those that have gone before.

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INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced, according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it *. Till these points are settled, the

* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserted; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. Middleton de La. Liter. Pronun. Dissert.

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè quàm peccamus? Italorum enim plerique ut *Z* expriment, Galli & Belgiae ut *J* Consonantem. Itaque illorum est *Lezere*,
Fuzere:

English may well be allowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation than either the Italian, French, or German *. For why the English should

Fazre: nostrum, *Leiere*, *Fuiere* (*Lejere*, *Fujere*). Omnia imperitè, ineptè. Germanos saltem audite, quorum sonus hic germanus, *Legere*, *Tegere*; ut in *Lego*, *Tego*. nec umquam variant. at nos ante I. E. Æ. I. semper dicimusque *Jemman*, *Jatulus*, *Jinjivam*, *Jyrum*; pro istis, *Gemnam*, *Gatulus*, *Gingivam*, *Gyrum*. Mutemus aut vapulemus. Lipsius. De Rect. Pron. Ling. Lat. pag. 71.

Hinc factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentiant. Quod quidem mirum non esset, si indeciti tantùm à doctis in eo, ac non ipsi etiam alioqui eruditi inter se magna contentione dissiderent. Adolp. Mecker. De Lin. Græ. vet. Pronun. cap. 2. pag. 15.

* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel *z*, tells us, it is a sound between the *e* and the *a*, and that Eustathius, who lived towards the close of the twelfth century, says, that *ῥῆ*, *ῑῥ*, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of an ancient writer called Cratinus:

Ὁ δ' ὄνυχας ὡς τις πρόβατος, ῥῆ, ῑῥ, λέγων ἐαδίζῃ.

Is fatuus perinde ac ovis, bē, bē, dicens incedit.

He, like a silly sheep, goes crying *baa*.

Caninius has remarked the same. Hellen. p. 26. *E* longum, cujus sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt. The sound of *e* long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499. v. of Iliad. I. that the word *ῥῑψ* ὡς ὁ βοὸς ἐν τῇ ἐνδοχῇ τῇ ἀπὸ τοῦ ῥῑψ ὡς τὸ παλαιόν: ῥῑ ἔχει μίμνησιν ὡς τὸ ῥῑψ. ῥῑψ. *ῥῑψ*. est Clepsydræ sonus, ex imitatione secundum veteres: et *ῥῑ* imitatur vocum ovium. *ῥῑψ*, according to the ancients, is a sound in imitation of the Clepsydra, as *Baa* is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the *ῥῑ*: we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields it the preference to the Latin.

Aristophanes has handed down to us the pronunciation of the Greek diphthong *ῥῑ*, by making it expressive of the barking of a dog. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bae* *roar*. This is the sound of the
same

pay a compliment to the learned languages, which is not done by any other nation in Europe, it is not easy to conceive; and as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance, it is not much to be regretted, that when they meet they are scarcely intelligible to each other*.

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages, more than any other nation in Europe. The author of the Essay upon the Harmony of Language gives us a detail of the particulars by which this ac-

same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeably to this rule, it is presumed, that we formerly pronounced the apostle *Paul*, nearer the original than at present. In Henry the Eighth's time it was written *St. Poules*, and sermons were preached at *Poules cross*. The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say *as old as Poules*.

The sound of the letter *u* is no less sincerely preserved by Plautus, in *Menæch*, page 622, edit. Lambin, in making use of it to imitate the cry of an owl—

“ ‘MEN. Egon’ dedi? PEN. Tu, Tu, istic, inquam. vin’ afferri
“ Noctuum,

“ Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus.”

It appears here, says Mr. Foster, in his defence of the Greek accents, page 129, “that an owl’s cry was *tu, tu*, to a Roman ear, as “ it is *too, too*, to an English.” Lambin, who was a Frenchman, observes on the passage, “Alludit ad nocturæ vocem seu cantum, *tu, tu*, “ seu *tuu, tou*.” He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin.

* Erasmus se adfuisse olim commemorat cum die quodam solenni complures principum legati ad Maximilianum Imperatorem salutandi causâ advenissent; Singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronunciâsse, ut Italis quibusdam, nihil nisi risum moverint, qui eos non Latinè sed suâ quemque linguâ, locutos jurâssent. Middleton, De Lat. Lit. Pronun.

cusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher:

“ The falsification of the harmony by English
“ scholars in their pronunciation of Latin, with
“ regard to essential points, arises from two causes
“ only: first, from a total inattention to the length
“ of vowel-sounds, making them long or short
“ merely as chance directs; and secondly, from
“ sounding doubled consonants as only one letter.
“ The remedy of this last fault is obvious. With
“ regard to the first, we have already observed, that
“ each of our vowels hath its general long sound,
“ and its general short sound totally different.
“ Thus the short sound of *e* lengthened is expressed
“ by the letter *a*, and the short sound of *i* length-
“ ened is expressed by the letter *e*: and with all
“ these anomalies usual in the application of vowel-
“ characters to the vowel-sounds of our own lan-
“ guage, we proceed to the application of vowel-
“ sounds to the vowel-characters of the Latin.
“ Thus in the first syllable of *sidus* and *nomen*,
“ which ought to be long; and of *miser* and *onus*,
“ which ought to be short; we equally use the com-
“ mon long sound of the vowels: but in the oblique
“ cases, *sidus*, *adversus*, *nominis*, *miseri*, *oneris*, &c. we use
“ quite another sound, and that a short one. These
“ strange anomalies are not in common to us with
“ our southern neighbours the French, Spaniards,
“ and Italians. They pronounce *sidus*, according
“ to our orthography, *sedus*, and in the oblique
“ cases preserve the same long sound of the *i*: *nomen*
“ they pronounce as we do, and preserve in the
“ oblique cases the same long sound of the *o*. The
“ Italians also, in their own language, pronounce
“ doubled consonants as distinctly as the two most
“ discordant mutes of their alphabet. Whatever,
“ therefore, they may want of expressing the true

“ harmony of the Latin language, they certainly
 “ avoid the most glaring and absurd faults in our
 “ manner of pronouncing it.

“ It is a matter of curiosity to observe with what
 “ regularity we use these solecisms in the pronun-
 “ ciation of Latin. When the penultimate is ac-
 “ cented, its vowel, if followed but by a single
 “ consonant, is always long, as in Dr. Foster's ex-
 “ amples. When the antepenultimate is accented,
 “ its vowel is, without any regard to the requisite
 “ quantity, pronounced short, as in *mirabile frí-*
 “ *gidus*; except the vowel of the penultimate be
 “ followed by a vowel, and then the vowel of the
 “ antepenultimate is with as little regard to true
 “ quantity pronounced long, as in *maneo, redeat,*
 “ *odium, imperium*. Quantity is, however, vitiated
 “ to make *i* short even in this case, as in *oblivio,*
 “ *vinca, virium*. The only difference we make in
 “ pronunciation between *vinca* and *venia*, is, that to
 “ the vowel of the first syllable of the former, which
 “ ought to be long, we give a short sound; to that
 “ of the latter, which ought to be short, we give
 “ the same sound, but lengthened. *U* accented
 “ is always, before a single consonant, pronounced
 “ long, as in *humcrus, fugiens*. Before two con-
 “ sonants no vowel sound is ever made long, ex-
 “ cept that of the diphthong *au*; so that when-
 “ ever a doubled consonant occurs, the preceding
 “ syllable is short*. Unaccented vowels we treat
 “ with no more ceremony in Latin than in our own
 “ language.” *Essay upon the Harmony of Language,*
 pag. 224. Robson. 1774.

This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not as this writer observes in the first part of

* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: *Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptam numerum intelligas, dum multæ breves producuntur, & contrà plurimæ longæ corripuntur* Beza de Germ. Pron. Græcæ Linguae, p. 50.

the quotation, merely as chance directs ; but as he afterwards observes, regularly, and he might have added, according to the analogy of English pronunciation : which, it may be observed, has a genius of its own ; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. “ We have
“ reason to suppose,” says he, “ that our usual accentuation of Latin, however it may want of
“ many elegancies in the pronunciation of the Augustan age, is yet sufficiently just to give with
“ tolerable accuracy that part of the general harmony of the language of which accent is the efficient. We have also pretty full information from
“ the poets what syllables ought to have a long, and
“ what a short quantity. To preserve, then, in our
“ pronunciation, the true harmony of the language,
“ we have only to take care to give the vowels a long
“ sound, or a short sound as the quantity may require ; and when doubled consonants occur, to
“ pronounce each distinctly.” Ibid. pag. 228.

In answer to this plea for alteration, it may be observed ; that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us : but I think I may appeal to the experience of every one who has had an opportunity of making the experiment ; that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able “ to make the worse appear
“ the better reason” on many occasions ; but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we

naïve to our own pronunciation ; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the efficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent ; and as this depends so much on the quantity of the vowels, we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words ; and it may be added of almost all Greek words likewise *. Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it : but in words of more syllables, if the penultimate be long, we place the accent on that, and if short, we accent the antepenultimate.

The Rules of the Latin accentuation are comprised in a clear and concise manner by Sanctius within four hexameters :

Accentum in se ipsâ monosyllabla dictio ponit.
 Exacuit sedem dissyllabon omne priorem
 Ex tribus, extollit primam penultima curta :
 Extollit seipsam quando est penultima longa.

* That is, in the general pronunciation of Greek ; for let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

These rules I have endeavoured to express in English verse :

Each monosyllable has its stress of course ;
 Words of two syllables, the first enforce :
 A syllable that's long, and last but one,
 Must have the accent upon that or none :
 But if this syllable be short, the stress
 Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin languages is, that in the Latin *ti* and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio*, *nation* ; *persuasio*, *persuasion*, &c. ; and that in the Greek, the same letters retain their pure sound, as *φιλαυτία*, *αγνωσία*, *προβάτιον* κ. τ. λ. * This difference, however, with very few

* The Greek language, says a learned critic, was happy in not being understood by the Goths, who would as certainly have corrupted the *i* in *αἰτία*, *ᾠτίον*, &c. into *αἰσία*, *ᾠσίον*, &c. as they did the Latin *motio* and *doceo* into *mashis* and *dosheo*. This, however, may be questioned ; for if in Latin words this impure sound of *i* takes place only in those words where the accent is on the preceding vowel, as in *natio*, *facio*, &c. ; but not when the accent follows the *i*, and is on the following vowel, as in *Satietas*, *Societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek ? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel ; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *i* or *s* should go into the sound of *sh* : why, therefore, may we not suppose that the very frequent accentuation of the penultimate *i* before a final vowel preserved the preceding *τ* from going into the sound of *sh*, as it was owing to a difference of accentuation that occasioned this impure sound of *i* in the Latin language ; for though *i* at the end of words, when followed by a long vowel, had always the accent on it in Greek ; in Latin the accent was always on the preceding syllable in words of this termination : and hence seems to have arisen the corruption of *i* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *τ*, when followed by *i* and another vowel, had not assumed the sound of *σ* ; for the sigma would not have failed to accuse him of an usurpation of her powers, as he had done of her character : and if we have pre-
 served

exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable was long, the accent could scarcely ever be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes*, and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin*.

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the antients indulged a variety, and the

served the τ pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented ι in so great a number of words, than any adherence to the ancient rules of pronunciation; which invariably affirm, that the consonants had but one sound; unless we except the γ before γ , κ , χ , ξ ; as $\alpha\gamma\iota\lambda\omicron\varsigma$, $\alpha\gamma\kappa\iota\varsigma$, $\alpha\chi\iota\varsigma$, &c. where the γ is sounded like ι : but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the ι , and made a γ of it: for, says he, it is ridiculous to suppose that ι was changed into γ , and at the same time that γ should be pronounced like ι . On the contrary, Scaliger says, that where we find an ι before these letters, as $\pi\iota\kappa\upsilon\varsigma$, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter, which, as Vossius observes, should seem to demand something particular and uncommon.

* This, however, was not invariably the practice of the Romans; for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur, (Latine versa) Græcos accentus habebunt*: nam cum dicimus, *Thyas*, *Nais*, acutum habebit posterior accentum; & cum *Themistio*, *Calypso*, *Theano*, ultimam circumflecti videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro. “If Greek nouns turned into Latin are pronounced with the same letters, they have the Greek accent: for when we say *Thyas*, *Nais*, the latter syllable has the acute accent; and when we pronounce *Themistio*, *Calypso*, *Theano*, we see the last syllable is circumflexed; neither of which is ever seen in Latin words, or very rarely.”

moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned ; and it may be truly said, in the rhyming adage,

When Doctors disagree,
Disciples then are free.

This, however, has not been entirely neglected. Where there has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide, though, as Labbe says, *Sed his de rebus, ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam.*

But the most important object of the present work, is settling the *English quantity*, (see Rules 20, 21, 22,) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty ; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language ; and it is from an attention to these that the author hopes he has given to the public a work not entirely unworthy of their acceptance.

RULES

FOR THE PRONUNCIATION

OF

GREEK and LATIN

PROPER NAMES.

EVERY vowel with the accent on it at the end of a syllable is pronounced as in English with its first long open sound: thus *Ca'to**, *Philome'la*, *Ori'on*, *Pho'cion*, *Lu'cijer*, &c. have the accented vowels sounded exactly as in the English words *pa'per*, *me'tre*, *spi'der*, *no'ble*, *tu'tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in English: thus *Man'lius*, *Pe'ntheus*, *Pin'darus*, *Col'chis*, *Cur'tius*, &c. have the short sound of the accented vowels, as in *ma'nner*, *plen'ty*, *prin'ter*, *col'lar*, *cur'few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Magis'tri*, or the plural number, as in *Decii*, has the long open sound, as in *Vi'al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is always long; and consequently where the accented *i* is followed by *i* final, both are pronounced with the long diphthongal *i*, like the noun *eye*, as *Achivi* †.

* This pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.

† This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meager, squeezed sound of the French and Italian *i*, not only in almost every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrida*, *Edwina*, &c. turned into *Eisfreeda*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i*, and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Har-py'e-e*.

5. The diphthongs *æ* and *œ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *OËta*, &c. as if written *Cee'sar*, *E'ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *OEdipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are always pronounced like long *e*.

6. *Y* is exactly under the same predicament, as *i*. It is long when ending an accented syllable, as *Cy'rus*; short when joined to a consonant in the same syllable, as *Lyc'idus*; and sometimes long and sometimes short, when ending an initial syllable not under the accent, as *Ly-cur'gus*, *Lys-im'achus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary; No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Dia'na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Ecce*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius*, altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine* from *Proserpina*, undergoes the same alteration. *Thebes* and *Athens*, derived from the Greek *Θῆβη* and *Ἀθῆναι*, and the Latin *Thebæ* and *Athenæ* are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek *Κρήτη* and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word *Ἥκατη*; in English is universally contracted into two, by sinking the final *e*. Shakespeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in *Macbeth*:

“Why how now, Hecar'; you look angrily.”

Act IV.

Perhaps this was no more than a poetical licence in him ; but the actors have adopted it in the songs in this tragedy :

“ *Hecate, Hecate, come away*”————

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word : and the rest of the world have followed them.

The Roman magistrate, named an *Ædile*, is anglicised by pronouncing it in two syllables *Æ'dile*. The capital of Sicily, *Syracusæ*, of four syllables, is made three in the English *Syr'a-use*. The city of *Tyrus* and the island *Thule* of two syllables, are reduced to monosyllables in the English *Tyre* and *Thule*.

9. *C* and *G* are hard before *a*, *o*, and *u*, as *Calo*, *Comus*, *Cures*, *Galba*, *Gorgon*, &c. and soft before *e*, *i*, and *y*, as *Cebes*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophista*, &c.*

10. *T*, *S*, and *C*, before *ia*, *ie*, *ii*, *io*, and *iu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Statius*, *Mæsin*, *Portius*, *Porcia*, *Secius*, *Accius*, *Helvetii*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 357, 450, 451, 459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c.

11. *T* and *S*, in proper names, ending in *tia*, *sia*, *cym*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phœcion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phœshean*, *Sishean*, and *Sershean* : *Artemisia* and *Aspasia* sound as if written *Artemizhea* and *Aspazhea* : *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Gala-shea* : *Arashea*, *Aloshea*, and *Bashea* : and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation ; and to avoid, as much as possible, assimilating

* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c. it is not to be wondered at ; but that men of real learning, who do not want to show themselves off to the vulgar by such inuendos of their erudition, should give into this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations ; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds ; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology ; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced as inconsistent with true taste, as it is with neatness and uniformity.

with so vulgar an English termination: thus, though *Jasion*, *Dionysion*, change the *s* into *z*, as if written *Jazion*, *Dionizion*, the *z* does not become *zh*; but *Philistion*, *Gratior*, *Eurastion*, *Datior*, *Andrastion*, *Hiphastion*, *Iphition*, *Ornytior*, *Metior*, *Polytior*, *Stratior*, *Satior*, *Eantior*, *Ætior*, *Hiphocrator*, and *Amphrastion*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude by rhyming with *question*; and *Tatior* and *Theodætior* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin proper names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Cb*. These letters before a vowel are always pronounced like *k*, as *Ciabrias*, *Calchis*, &c.; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pronounced as if written *Skedius*, *Skeria*, &c.; and *c* before *n* in the Latin prænomen *Cneus* or *Cnæus* is mute; so in *Cnopus*, *Cnsus*, &c. and before *t* in *Ctæatus*, and *g* before *n* in *Gnidus*.

13. Before Greek words we frequently find the uncombina-ble liquids *MN*, as *Mnemasyne*, *Mnesidamus*, *Mneus*, &c. These are to be pronounced with the *m* mute, as if written *Nemasyne*, *Nesidamus*, *Neus*, &c. in the same manner as we pronounce *Bdellium*, *Pneumatic*, *Gnomen*, and *Mnemonics*. Poets, indeed, have sometimes, to render the two initial consonants pronounce-able, inserted an *e*, or an *i*, as *Menestæus*, *Timælus*, for *Mnestæus*, *Timælus*; but this is taking a liberty with the words which scarcely poets ought to be allowed. To drop a letter that is either incommodious, or ill-sounding, is a frequent and allowable practice; but inserting one is highly improper, except it be to naturalize the word by altering the termination.

14. *Ph*, followed by a consonant, is mute, as *Phthia*, *Phthiotis*, pronounced *Thia*, *Thistis*, in the same manner as the naturalized Greek word *Phthisick* is pronounced *Tisick*.

15. *Ps*, *p* is mute also in this combination, as in *Psyche*, *Psammetichus*, &c. pronounced *Syke*, *Sammeticus*, &c.

16. *Pt*, *p* is mute in words beginning with these letters when followed by a vowel, as *Ptolomy*, *Pterilas*, &c. pronounced *Tolomy*, *Terilas*, &c.; but when followed by *l*, the *t* is heard, as in *Neptælemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *z* in *Zmiiaces*.

17. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation,

the accent always on the first syllable : and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long ; as *Ca-to*, *Pla-to*, *Co-mus*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 503 ; and the article *Drama*.

18. Polysyllables, adopted whole from the Greek or Latin into English, have the accent of the Latin ; that is, if the penultimate syllable be long, the accent is on it, as *Scœ'rus*, *Democ'e-des* ; if short, the accent is on the antepenultimate, as *Dem'ades*, *Demos'thenes*, *Aristoph'anes*, *Pos'thumus*. See Introduction.

19. When the Greek or Latin proper names are anglicised, either by alteration of the letters, or cutting off the latter syllables ; the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word ; thus *Proserpina* has the accent on the second syllable ; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c.

20. It must have frequently occurred to those who instruct youth, that though the accented syllable of long proper names has been easily conveyed, yet that the preceding unaccented syllables have occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only, is, in our pronunciation of Latin, as well as in English, short ; thus *tabula*, *separo*, *diligō*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long ; and this we pronounce long, though short in Latin : but if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages ; and *Euganeus*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate*, *menial*, *delirious*, *notorious*, *penurious* ; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent ; for as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio* : but if a semi-consonant diphthong succeed the secondary accent, as in *Aricvistus*, *Heli-*

edrus, Gabinianus, Herodianus, and Valusianus, every vowel preceding the diphthong is long but *i*; just as we should pronounce these vowels in the English words *amiability, mediatorial, propitiation, exoriation, centuriator, &c.* For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, page 54.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the primary accent but *a*, unless followed by a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus, Æschines, &c.*; and the antepenultimate *i*, even though it be followed by such a diphthong as *Eleusinia, Ocrisia, &c.* so we shorten the first syllable of *Ætneus, Æneus, &c.* because the first syllable of both these words has the secondary accent: but we pronounce the same vowels long in *Æthiopia, Ægeus, Hæmus, &c.* because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a pure *a* & liquid intervene, and determines the first syllable of *Adrian, Adriatic, &c.* to be long like *ax*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *a* to be long in *stupidus*, and the *y* short in *elytra*, though both are short in the Latin; and the *e* in the first syllable of *Crizanus*, which is short in Latin, to be long in English.

24. But notwithstanding the dead languages are not so uncertain in their pronunciation as the living ones, they are not so immutably fixed as to admit of no variety. The learned themselves are not agreed in the accentuation of many words, as may be seen at the end of Labbe's *Catholici Indicis, &c.* That judicious prosodist very frequently gives us a word in one class which seems to belong to another. *Cleopatra* he ranges with words having the accent on the antepenultimate syllable, as if to be pronounced *Cle-op'a-tra*; and this pronunciation, says his learned editor, is what analogy requires; but the vulgar accent the penultimate. And it may be added, that this vulgar pronunciation is now become so classical that the other pronunciation would render the word harsh, and even unintelligible.

25. Dryden, who was no stranger to Greek and Latin prosody, has taken a very unpardonable liberty with the word *Clemens* in his tragedy of that title, which he every where, contrary to analogy, accents on the penultimate syllable: and *Emenes*, in the tragedy of *the Siege of Damascus*, is every where accented on the penultimate syllable, though prosody requires the accent on the antepenultimate.

26. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, do all the learned can to hinder it: thus after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakespeare

"*Hyperion's* curls the front of Jove himself." *Hamlet.*

"_____ that was to this

"*Hyperion* to a Satyr." *Ibid.*

"_____ next day after dawn,

"Doth rise and help *Hyperion* to his horse." *Henry Vth.*

After this established pronunciation, I say, how hopeless as well as useless would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions; but in English, must be left to those who would rather appear learned than judicious. But *Arion*, *Amphion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Acrion*, *Ophion*, *Methion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably.

27. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words that does not seem to convey the actual pronunciation: thus the words *Sulpitius*, *Anicium*, *Artemisium*, &c. being divided into *Sul-pit'i-us*, *A-nic'i-um*, *Ar-te-mis'i-um*, &c. we fancy the latter syllables deprived of a consonant closely united with them in sound, and which, from such a union, derives an aspirated sound equivalent to *sh*. But as the sound of *t*, *c*, and *s*, in this situation, is so generally understood, it was thought more eligible to divide the words in this manner than into *Sul-pi-ti-us*, *Ci-li-ci-a*, *A-ni-ci-um*, *Ar-te-mi-si-um*, &c. as in the latter mode the vowel *i* wants its shortening consonant, and might by some speakers be pronounced as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-e-ra-tus*, *Ac-i-da-li-a*, *Tig-el-li-nus*, *Teg-y-ra*, &c. where the *c* and *g* ending a syllable seem at first sight to be hard; but by observing the succeeding vowel, are soon perceived to be soft, and only made to end the syllable in order to determine the shortness of the vowel which precedes.

28. The general rule, therefore, of quantity, indicated by the syllabication here adopted, is, that when a consonant ends a syllable, the vowel is always short, whether the accent be on it or not: and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable, is long, whether the accent be on it or not; and that the vowel *i* (3) (4), when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long sound, as if the accent were on it; and the same may be said of *y*.

29. For words marked with this number, see Appendix, page 79. They are of dubious accentuation : and the authorities which are produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words : there are some, which, if mispronounced, immediately show a want of education ; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore, of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no nation on earth is so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned according to the country we are in. So we pronounce, says the grammarian, *Aristo'bulus*, *Basi'lius*, *Ido'icum*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom : and, on the contrary, we pronounce *Andr'e'as*, *ide'a*, *Mari'a*, &c. with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians, continues he, place the accent on the penultimate of *Antoniasi'a*, *harmoni'a*, *philosophi'a*, *theologi'a*, and similar words, according to the Greek accent, because, as Ricciotinus observes, it is the custom of their country. Alvarez and Greiser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it : but that Nebrissensis authorises this last pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable : which shows, concludes the grammarian, that when we once depart from the ancient rules, we have but little certainty in practice, which is so different in different counties.

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. If a scholar gives into the vulgar pronunciation of these words, he can always pronounce with security : he can take a thousand opportunities of showing that he knows better, and only complies with the general ear to avoid the appearance of pedantry ; but one who is unacquainted with the state of the accent, is not sure he is right when he really is so, and always pronounces at his peril.

PRONUNCIATION

OF

GREEK AND LATIN

PROPER NAMES.

¶ When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *Abansbeas* is the true pronunciation of the preceding word *Abantias*: and so of the rest.

¶ The figures annexed to the words refer to the rules prefixed to the work. Thus the figure (3) after *Achæi* refers to Rule the 3rd, for the pronunciation of the final *i*: and the figure (4) after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final: and so of the rest.

¶ When the letters *Eng.* are put after a word, it is to show that this word is the preceding word Anglicised. Thus *Lu'can, Eng.* is the Latin word *Lucanus*, changed into the English *Lucan*.

AB	AB	AB
A'ba and A'bæ	A'bas	A-ben'da
Ab-a-ce'ne	A-ba'sa	A'bi-i (4)
Ab'a-lus	Ab-a-si'tis	Ab'i-la
A-ba'na	Ab-as-se'na	A-bis'a-res
A-ban'tes	A-bas'sus	A-bis'a-ris
A-ban'ti-as	Ab'a-tos	Ab-i-son'tes
<i>A-ban'she-as</i>	Ab-da-lon'i-mus	Ab-le'tes
Ab-an-ti'a-des	Ab-de'ra	A-bob'ri-ca
A-ban'ti-das	Ab-de'ri-a	A-boec'ri-tus (5)
A-ban'tis	Ab-de-ri'tes	Ab-o-la'ni
Ab-ær-ba're-a	Ab-de'rus	A-bo'lus
A-bar'i-mon	A-be'a-tæ	Ab-on-i-tei'chos (5)
Ab'a-ris	A-bel'la	Ab-o-ra'ca
A-ba'rus	A'bi-a	Ab-o-rig'i-nes

B

2 AC

A-bor'ras
 Ab-ra-da'tes
 Ab-ren'tius
 A-broc'o-mas
 Ab-rod-i-æ'tus
 A-bron'y-cus
 A-bro'ni-us
 Ab'ro-ta
 A-brot'o-num
 A-bryp'o-lis
 Ab-se'us
 Ab-sin'thi-i (4)
 Ab'so-rus
 Ab-syr'tos
 Ab-syr'tus
 Ab-u-li'tes
 Ab-y-de'nus
 A-by'dos
 Ab'y-la
 Ab'y-lon
 Ab-ys-sin'i-a
 Ac-a-cal'lis
 Ac-a-ce'si-um (10)
Äk-a-se'zhe-um
 A-ca'ci-us (10)
Ä-ka'she-us
 Ac-a-de'mi-a
 Ac-a-de'mus
 Ac-a-lan'drus
 A-cal'le
 Ac-a-mar'chis
 A'ca-mas
 A-camp'sis
 A-can'tia
 A-can'tius
 Ac'a-ra
 A-ca'ri-a
 Ac-ar-na'ni-a
 A-car'nas
 A-cas'ta
 A-cas'tus
 Ac-a-than'tus
 Ac'ci-a (10)
Äk'she-a
 Ac'ci-la
 Ac'ci-us (10)
Äk'she-us

AC

Ac'cu-a
 A'ce
 Ac-e-ra'tus (27)
 A-cer'bas
 Ac-e-ri'na
 A-cer'rae
 Ac-er-sec'o-mes
 A'ces
 A-ce'si-a (10)
 Ac-e-si'nes
 Ac-e-si'nus
 A-ce'si-us (10)
 A-ces'ta
 A-ces'tes
 A-ces'ti-nm
 A-ces-to-do'rur
 A-ces-to-ri'des
 A-ce'tes
 Ach-a-by'tos (12)
 A-chæ'a
 A-chæ'i (3)
 A-chæ'i-um
 A-chæm'e-nes
 Ach-æ-me'ni-a
 Ach-æ-men'i-des
 A-cha'us
 A-cha'i-a
 Ach'a-ra
 Ach-a-ren'ses
 A-char'næ
 A-cha'tes
 Ach-e-lo'i-des
 Ach-e-lo'i-um
 Ach-e-lo'us
 A-cher'dus
 A-cher'i-mi (3) (4)
 Ach'e-ron
 Ach-e-ron'ti-a (10)
 Ach-e-ru'si-a
 Ach-e-ru'si-as
 A-che'tus
 A-chil'las
 A-chil'le-us
 Ach-il-le'a
 Ach-il-lei-en'ses
 Ach-il-le'is
 A-chil'les

AC

Ach-il-le'um
 A-chi'vi (4)
 Ach-la-dæ'us
 Ach-o-lo'e
 Ac-i-cho'ri-us
 Ac-i-da'li-a (8)
 Ac-i-da'sa
 A-cil'i-a
 A-cil'i-us
 A-cil'la
 A'cis
 Ac'mon
 Ac-mon'i-des
 A-cæ'tes
 A-con'tes
 A-con'te-us
 A-con'ti-us (10)
 A-con-to-bu'lus
 A-co'ris
 A'cra
 Ac-ra-di'na
 A'cræ
 A-cræ'a
 A-cræph'ni-a
 Ac-ra-gal-li'dæ
 Ac'ra-gas
 A-cra'tus
 A'cri-as
 Ac-ri-doph'a-gi (5)
 A-cri'on (26)
 Ac-ris-i-o'ne-us
 Ac-ris-i-o-ni'a-des
 A-cris'e-us
 A-cri'tas
 Ac-ro-a'thon, or
 Ac-ro'tho-os
 Ac-ro-ce-rau'ni-um
 Ac-ro-co-rin'thus
 A'cron
 Ac-ro-pa'tos
 A-crop'o-lis
 A-crot'a-tus
 Ac'ta
 Ac-tæ'a
 Ac-tæ'on
 Ac-tæ'us
 Ac'te

Ac'ti-a (10)	Æ-ac'i-das	Æg-i-ne'ta
Ac'tis	Æ-ac'i-des	Æg-i-ne'tes
Ac-tis'anes	Æ'a-cus	Æ-gi'o-chus
Ac'ti-um (10)	Æ'æ	Æ-gi'pan
Ac'ti-us (10)	Æ-æ'a	Æ-gi'ra
Ac'tor	Æ-an-te'um	Æ-gir-o-es'sa
Ac-tor'i-des	Æ-an'ti-des	Æ'gis
Ac-to'ris	Æ-an'tis	Æ-gis'thus
A-cu'phis	Æ'as	Æ-gi'tum
A-cu-si-la'us	Æ'a-tus	Æ'gi-um
A-cu'ti-cus, M.	Æch-mac'o-ras	Æg'le
A'da	Æch'mis	Æg'les
A-dæ'us	Æ-dep'sum	Æg-le'tes
Ad-a-man-tæ'a	Æ-des'sa	Æg'lo-ge
Ad'a-mas	Æ-dic'u-la	Æ-goc'e-ros
Ad-a-mas'tus	Æ-di'les (8)	Æ'gon
A-das'pi-i	Æ-dip'sus	Æ'gos pot'a-mos
Ad-de-pha'gi-a	Æ'don	Æg-o-sa'gæ
Ad'du-a	Æ'du-i, or Hed'u-i	Æ'gus
A-del'phi-us	Æ-e'ta	Æ'gy (6)
A-de'mon	Æ-e'ti-as (10)	Æg-y-pa'nes
A'des, or Ha'des	Æ'ga	Æ-gyp'sus
Ad-gan-des'tri-us	Æ-ge'as	Æ-gyp'ti-i (3) (4)
Ad-her'bal	Æ'gæ	Æ-gyp'ti-um (10)
Ad-her'bas	Æ-gæ'æ	Æ-gyp'tus
Ad-i-an'te	Æ-gæ'on	Æ'li-a
A-di-at'o-rix	Æ-gæ'um	Æ-li-a'nus
Ad-i-man'tus	Æ-gæ'us	Æ'li-us and Æ'li-a
Ad-me'ta	Æ-ga'le-os	Æ-el'lo
Ad-me'tus	Æ-ga'le-um	Æ-lu'rus
A-do'ni-a	Æ'gan	Æ-mil'i-a
A-do'nis	Æ'gas	Æ-mil-i-a'nus
Ad-ra-myt'ti-um	Æ-ga'tes	Æ-mil'i-us
A-dra'na	Æ-ge'le-on	Æm-nes'tus
A-dra'num	Æ-ge'ria	Æ'mon
A-dras'ta	Æ-ges'ta	Æm'o-na
A-dras'ti-a	Æ-ge'us	Æ-mo'ni-a
A-dras'tus	Æ-gi'a-le	Æ-mon'i-des
A'dri-a	Æ-gi-a'li-a	Æ'mus
A-dri-a'num	Æ-gi-a'le-us	Æ-myl'i-a
A-dri-at'i-cum	Æ-gi-a-lus	Æ-myl-i-a'nus
A-dri-an-op'o-lis	Æ-gi'des	Æ-myl'i-i (4)
A-dri-a'nus	Æ-gi'la	Æ-myl'i-us
Ad-ri-me'tum	Æ-gil'i-a	Æ-na'ri-a
A-dyr-ma-chi'dæ	Æ-gim'i-us	Æ-ne'a, or
Æ'a	Æg-i-mo'rus	Æ-ne'i-a
Æ-a-ce'a	Æ-gi'na	Æ-ne'a-des

Æ-ne'a-dæ
 Æ-ne'as
 Æ-ne'i-a, or
 Æ'ni-a
 Æ-ne'is
 Æ-ne'i-des (4)
 Æ-nēs-i-de'mus
 Æ-ne'si-us (10)
 Æ-ne'tus
 Æ'ni-a
 Æ-ni'a-cus
 Æ-ni'o-chi
 Æn-o-bar'bus (21)
 Æn'o-cles
 Æ'nos
 Æ'num
 Æ-ny'ra
 Æ-o'lia, or Æ'o-lis
 Æ-o'li-æ, and
 Æ-ol'i-des
 Æ-ol'i-da
 Æ-ol'i-des
 Æ'o-lus
 Æ-o'ra
 Æ-pa'li-us
 Æ-pe'a
 Æp'u-lo (21)
 Æ'py
 Æp'y-tus (21)
 Æ'qui, or
 Æ-qui'co-li
 Æq-ui-me'li-um
 Æ'ri-as
 Ær'o-pe
 Ær'o-pus
 Æs'a-cus
 Æ-sa'pus
 Æ'sar, or Æ-sa'ras
 Æ-'chi-nes (21)
 Æs'chi-ron
 Æs-chy-li'des
 Æs'chy-lus (21)
 Æs-cu-la'pi-us (21)
 Æ-se'pus
 Æ-ter'ni-a
 Æ-si'on (26)
 Æ'son

Æ-son'i-des
 Æ-so'pus
 Æs'tri-a
 Æs'u-la
 Æ-sy'e-tes
 Æs-ym-ne'tes (21)
 Æ-sym'nus
 Æ-thal'i-des
 Æ-thi-o'pi-a (21)
 Æth'li-us
 Æ'thon
 Æ'thra
 Æ-thu'sa
 Æ'ti-a (10)
 Æ'ti-on (11)
 Æ'ti-us (10)
 Æt'na
 Æ-to'li-a
 Æ-to'lus
 A'fer
 A-fra'ni-a
 A-fra'ni-us
 Af'ri-ca
 Af-ri-ca'nus
 Afr'i-cum
 A-gag-ri-a'næ
 Ag-a-las'ses
 A-gal'la
 A-gam'ma-tæ
 Ag-a-me'des
 Ag-a-mem'non
 Ag-a-mem-no'ni-us
 Ag-a-me'tor
 Ag-am-nes'tor
 Ag-a-nip'pe
 Ag-a-pe'nor
 Ag-a-re'ni
 Ag-a-ris'ta
 A-gas'i-cles
 A-gas'sæ
 A-gas'the-nes
 A-gas'tro-phus
 A-gas'thus
 Ag-ath-ar'chi-das
 Ag-ath-ar'cus
 A-ga'thi-as
 Ag'a-ino

A-gath-o-cle'a
 A-gath'o-cles
 Ag'a-thon
 A-gath-o-ny'mus
 Ag-a-thos'the-nes
 Ag-a-thyr'num
 Ag-a-thyr'si (3)
 A-ga've
 A-ga'u-i
 A-ga'vus
 Ag-des'tis
 Ag-c-las'tus
 Ag-e-la'us
 A-gen-di'cum
 A-ge'nor
 A-ge-no'ri-des
 Ag-e-ri'nus
 Ag-e-san'der
 A-ge'si-as (10)
 A-ges-i-lä'us
 A-ge-sip'o-lis
 Ag-c-sis'tra-ta
 Ag-c-sis'tra-tus
 Ag-gram'mes
 Ag-gri'næ
 Ag'i-dæ
 Ag-i-la'us
 A'gis
 Ag-la'i-a
 Ag-la-o-ni'ce
 Ag-la'o-pe
 Ag-la'o-phon
 Ag-la-os'the-nes
 Ag-lau'ros
 Ag'la-us
 Ag'na
 Ag'no
 Ag-nod'i-ce
 Ag'non
 Ag-non'i-des
 Ag-o-na'li-a, and
 A-go'ni-a
 A-go'nes
 Ag'o-nis
 A-go'ni-us
 Ag-o-rac'ri-tus
 Ag-o-ran'o-mi (3)

Ag-o-ra'nis	Al-a-ma'nes	Al-ci'des
Ag-o-ræ'a	Al-a-man'ni, or	Al-cid'i-ce
A'gra	Al-e-man'ni	Al-cim'e-de
A-græ'i (3)	A-la'ni	Al-cim'e-don
Ag'ra-gas, or	Al'a-res	Al-cim'e-nes
Ac'ra-gas	Al-a-ri'cus (29)	Al'ci-mus
A-grau'le	Al'a-ric, Eng.	Al-cin'o-e
Ag-rau'li-a	Al-a-ro'di-i (3) (4)	Al'ci-nor
A-grau'los	A-las'tor	Al-cin'o-us
Ag-rau-o-ni'tæ	Al'a-zon	Al-ci-o'ne-us
Ag-ri-a'nes	Al'ba Syl'vi-us	Al'ci-phron
A-gric'o-la	Al-ba'ni-a	Al-cip'pe
Ag-ri-gen'tum	Al-ba'nus	Al-cip'pus
A-grin'i-um	Al-bi'ci (3) (4)	Al'cis
Ag-ri-o'ni-a	Al-bi-c'tæ (4)	Al-cith'o-e
A-gri'o-pas	Al-bi'ni (3)	Alc-mæ'on
A-gri'o-pe	Al-bi-no-va'nus	Alc-mæ-on'i-dæ
A-grip'pa	Al-bin-te-me'li-um	Alc'man
Ag-rip-pi'na	Al-bi'nus	Alc-me'na
A-gris'o-pe (8)	Al'bi-on	Al-cy'o-ne, or
A'gri-us	Al'bi-us	Hal-cy'o-ne
Ag'ro-las	Al-bu-cil'la	Al-cy-o'ne-us
A'gron	Al'bu-la	Al-cy'o-na
A-gro'tas	Al-bu'ne-a	Al-des'cus
A-grot'e-ra	Al-bur'nus	Al-du'a-bis
A-gyl'e-us	Al'bus Pa'gus	A'le-a
A-gyl'la	Al-bu'ti-us (10)	A-le'bas
Ag-yl-læ'us	Al-cæ'us	A-le'bi-on
A-gy'rus	Al-cam'e-nes	A-lec'to
A-gyr'i-um	Al-can'der	A-lec'tor
A-gyr'i-us	Al-can'dre	A-lec'try-on
A-gyr'tes	Al-ca'nor	A-lec'tus
A-ha'la	Al-cath'o-e	A-le'i-us Cam'pus
A'jax	Al-cath'o-us	Al-e-man'ni
A-i-do'ne-us	Al'ce	A-le'mon
A-im'y-lus	Al-ce'nor	Al-e-mu'si-i (4)
A'i-us Lo-cu'ti-us	Al-ces'te	A'lens
Al-a-ban'da	Al-ces'tis	A'le-on
Al'a-bus	Al'ce-tas	A-le'sc
A-le'sa	Al'chi-das	A-le'si-a (10)
A-læ'a	Al-chim'a-cus	A-le'si-um (10)
A-læ'i (3)	Al-ci-bi'a-des (4)	A-le'tes
A-læ'us	Al-cid'a-mas	A-le'thes
Al-a-go'ni-a	Al-ci-da-me'a	A-le'thi-a
A-la'la	Al-ci-dam'i-das	A-let'i-das
Al-al-com'e-næ	Al-cid'a-mus	A-le'tri-um
A-la'li-a	Al-ci'das	A-le'tum

Al-cu-a'dæ
 A-le'us
 A'lex
 A-lex-a-me'nus
 Al-ex-an'der
 Al-ex-an'dra
 Al-ex-an-dri'a (29)
 Al-ex-an'dri-des
 Al-ex-an-dri'na
 Al-ex-an-drop'o-lis
 Al-ex-a'nor
 Al-ex-ar'chus
 A-lex'as
 A-lex'i-a
~~A-lex'is~~
 A-lex-ic'a-cus
 Al-ex-i'nus
 A-lex'i-o
~~A-lex'is~~
 Al-ex-ip'pus
 Al-ex-ir'a-es
 Al-ex-ir'ho-c
 A-lex'is
 A-lex'on
 Al-fa-ter'na
 Al-fe'nus
 Al'gi-dum
 A-li-ac'mon, and
 Ha-li-ac'mon
 A-li-ar'tum
 A-li-ar'tus, and
 Ha-li-ar'tus
 Al'i-cis
 A-li-e'nus
 Al'i-fæ
 Al'i-læ'i (3) (4)
 Al-i-men'tus
 A-lin'dæ
 A-lin-do'i-a
 Al-i-phe'ri-a
 Al-ir-ro'hi-us
 Al'li-a
 Al-li-e'nos
 Al-lob'ro-ges
 Al-lob'ry-ges
 Al-lot'ri-ges
 Al-la'ti-us (10)

A-lo'a
 Al-o-e'us
 Al-o-i'des, and
 Al-o-i'dæ
 Al'o-pe
 A-lop'e-ce
 A-lop'e-ces
 A-lo'pi-us
 A'los
 A-lo'ti-a (10)
 Al-pe'nus
 Al'pes
 Alps, Eng.
 Al-phe'i-a
 Al-phe'nor
 Al-phe'nus
 Al-phe-si-bæ'a (5)
 Al-phe-si-bæ'us
 Al'phe-us
 Al'phi-us
 Al-phi'on (26)
 Al-pi'nus
 Al'pis
 Al'si-um (10)
 Al'sus
 Al-thæ'a
 Al-thæm'e-nes
 Al-ti'num
 Al'tis
 A-lun'ti-um (10)
 A'lus, Al'u-us,
 and Ha'lus
 A-ly-at'tes
 Al'y-ba (6)
 Al-y-cæ'a
 Al-y-cæ'us
 A-lys'sus
 Al-yx-oth'o-e
 A-mad'o-cus
 Am'a-ge
 Am-al-thæ'a
 Am-al-the'um
 Am'a-na
 A-man'tes, or
 Am-an-ti'ni
 A-ma'nus
 A-mar'a-cus

A-mar'di (3)
 A-mar'tus
 Am-bryl'lis
 Am-ar-yn'ce-us
 Am-ar-yn'thus
 A'mas
 A-ma'si-a (10)
 Am-a-se'nus
 A-ma'sis
 A-mas'tris
 A-mas'trus
 A-ma'ta
 Am'a-thus
 A-max-am-pe'us
 A-max'i-a, or
 A-max'i-ta
 Am-a-ze'nes
 A-maz'o-nes, or
 Am-a-zon'i-des
 Am-a-zo'ni-a
 Am-a-zo'ni-um
 Am-a-zo'ni-us
 Am-bar'ri
 Am'be-nus
 Am-bar-va'li-a
 Am-bi-a-li'tes
 Am-bi-a'num
 Am-bi-a-ti'num
 Am-bi-ga'tus
 Am-bi'o-rix
 Am'bla-da
 Am-bra'ci-a
 Am-bra'ci-us
 Am'bri (3)
 Am-bro'nes
 Am-bro'si-a (10)
 Am-bro'si-us
 Am-bry'on
 Am-brys'sus
 Am-bul'li
 Am'e-les
 Am-e-na'nus
 Am-e-ni'des
 A-men'o-cles
 A-me'ri-a
 A-mes'tra-tus
 A-mes'tris

AM

A-mi'da (3)
 A-mil'car
 Am'i-los (4)
 A-mim'o-ne, or
 A-mym'o-ne
 A-min'e-a, or
 Am-min'e-a
 A-min'i-as
 A-min'i-us
 A-min'o-cles
 Am-i-se'na
 A-mis'i-as
 A-mis'sas
 Am-i-ter'num
 Am-i-tha'on, or
 Am-y-tha'on
 Am-ma'lo
 Am-mi-a'nus
 Am'mon, and
 Ham'mon
 Am-mo'ni-a
 Am-mo'ni-i (3)
 Am-mo'ni-us
 Am-mo'ni-us
 Am-mo'the-a
 Am'ni-as
 Am-ni'sus
 Am-œ-bæ'us (5)
 Am-o-me'tus
 A'mor
 A-mor'ges
 A-mor'gos
 Am'pe-lus
 Amp-e-lu'si-a
 Am-phe'a
 Am-phi-a-la'us
 Am-phi'a-nax
 Am-phi-a-ra'us
 Am-phi-ar'i-des
 Am-phic'ra-tes
 Am-phic'ty-on (11)
 Am-phic-le'a
 Am-phid'a-mus
 Am-phi-dro'mi-a
 Am-phi-ge'ni-a
 Am-phil'o-chus
 Am-phil'y-tus

AM

Am-phim'a-chus
 Am-phim'e-don
 Am-phin'o-me
 Am-phin'o-mus
 Am-phi'on (26)
 Am-phil'o-les
 Am-phil'o-lis
 Am-phi'py-ros
 Am-phi-re'tus
 Am-phir'o-e
 Am'phis
 Am-phis-bæ'na
 Am-phis'sa
 Am-phis-se'ne
 Am-phis'sus
 Am-phis'the-nes
 Am-phis-ti'des
 Am-phis'tra-tus
 Am-phit'e-a
 Am-phith'e-mis
 Am-phith'o-e
 Am-phi-tri'te (29)
 Am-phit'ry-on
 Am'phi-tus
 Am-phot'e-rus
 Am-phot-ry-o-ni'-
 a-des
 Am-pliry'sus
 Am-phys'i-des
 Am'pyx
 Am-sac'tus
 A-mu'li-us
 A-myc'la
 A-myc'læ
 Am-ic-læ'us
 A-mic'las
 Am'y-cus
 Am'y-don
 Am-y-mo'ne
 A-myn'tas
 A-myn-ti-a'nus
 Am-y'ris
 A-myn'tor
 A-myr'i-us
 Am'y-rus
 A-mys'tis
 Am-y-tha'on

AN

Am'y-tis
 An'a-ces
 An-a-char'sis
 A-na'ci-um (10)
 A-nac're-on
 An-ac-to'ri-a
 An-ac-to'ri-um
 An-a-dy-oni'e-ne
 A-nag'ni-a
 An-a-i'tis
 An-a-gy-ron'tum
 An'a-phe
 An-a-phlys'tus
 A-na'pus
 A-nar'tes
 A'nas
 A-nat'o-le
 A-nau'chi-das
 A-nau'rus
 A'nax
 An-ax-ag'o-ras
 An-ax-an'der
 An-ax-an'dri-des
 An-ax-ar'chus
 An-ax-ar'e-te
 An-ax-e'nor
 A-nax'i-as
 An-ax-ib'i-a
 An-ax-ic'ra-tes
 A-nax-i-da'mus
 A-nax'i-las
 A-nax-i-la'us
 An-ax-il'i-des
 An-ax-i-man'der
 An-ax-im'e-nes
 An-ax-ip'o-lis
 An-ax-ip'pus
 An-ax-ir'ho-e
 A-nax'is
 A-nax'o
 An-cæ'us
 An-ca-li'tes
 An-ca'ri-us
 An-cha'ri-a
 An-cha'ri-us
 An-chem'o-lus
 An-che-si'tes

An-ches'mus
 An-chi'a-le
 An-chi'a-la
 An-chi'a-lus
 An-chi-mo'li-us
 An-chin'o-e
 An-chi'ses
 An-chis'i-a
 An-chi-si'a-des
 An'cho-e
 An'cho-ra
 An-chu'rus
 An-ci'le
 An-cy'le
 An'con
 An-co'na
 An'cus Mar'ti-us
 An-cy'ræ
 An'da
 An-dab'a-tæ
 An-da'ni-a
 An-de-ca'vi-a
 An'des
 An-doc'i-des
 An-dom'a-tis
 An-dræ'mon
 An-dra-ga'thi-us
 An-drag'a-thus
 An-drac'o-ras
 An-dram'y-tes
 An-dre'as
 An'dri-clus
 An-dris'cus
 An-dro'bi-us
 An-dro-cle'a
 An-dro'cles
 An-dro-cli'des
 An-dro'clus
 An-dro-cy'des
 An-dro-da'mus
 An-dro'ge-os
 An-dro'ge-us
 An-drog'y-næ
 An-drom'a-che
 An-drom-a-chi'dæ
 An-drom'a-chus
 An-drom'a-das

An-drom e-da
 An'dron
 An-dro-ni'cus (29)
 An-droph'a-gi (3)
 An-dro-pom'pus
 An'dros
 An-dros'the-nes
 An-dro'tri-on
 An-e-lon'tis
 An-e-ras'tus
 An-e-mo'li-a
 An-e-mo'sa
 An-fin'o-mus
 An-ge'li-a
 An-ge'li-on
 An'ge-lus
 An-gi'tes
 An'grus
 An-gu-it'i-a
 A'ni-a
 An-i-ce'tus
 A-nic'i-a (27)
 A-nic'i-um
 A-nic'i-us Gal'lus
 An'i-grus
 A'ni-o, and A'ni-en
 An-i-tor'gis
 A'ni-us
 An'na
 An-ni-a'nus
 An'ni-bal
 An'ni-bi (3) (4)
 An-nic'e-ris (27)
 An'non
 An-o-pæ'a
 An'ser
 An-si-ba'ri-a
 An-tæ'a
 An-tæ'as
 An-tæ'us
 An-tag'o-ras
 An-tal'ci-das
 An-tan'der
 An-tan'dros
 An-ter-bro'gi-us
 An-tei'us (5)
 An-tem'næ

An-te'nor
 An-te-no'i'i-des
 An'te-ros
 An-the'a
 An'the-as
 An-the'don
 An-the'la
 An'the-mis
 An'the-mon
 An'the-mus
 An-the-mu'si-a
 An-the'ne
 An-ther'mus
 An'thes
 An-thes-pho'ri-a
 An-thes-te'ri-a
 An'the-us
 An-thi'a
 An'thi-as
 An'thi-um
 An'thi-us
 An'tho
 An-tho'res
 An-thra'ci-a
 An-thro-pi'nus
 An-thro-poph'a-gi
 An-thyl'la
 An-ti-a-ni'ra
 An'ti-as (10)
 An-ti-cle'a
 An'ti-cles
 An-ti-cli'des
 An-tic'ra-gus
 An-tic'ra-tes
 An-tic'y-ra
 An-tid'o-tus
 An-tid'o-mus
 An-tig'e-nes
 An-ti-gen'i-das
 An-tig'o-na
 An-tig'o-ne
 An-ti-go'ni-a
 An-tig'o-nus
 An-til'co
 An-ti-lib'a-nus
 An-til'o-chus
 An-ti'o-a-chus

AP

An-tim'e-nes
 An-ti-noe'i-a (5)
 An-ti-nop'olis
 An-tin'o-us
 An-ti-o'chi-a
 An-ti'o-chis
 An-ti'o-chus
 An-ti'o-pe (8)
 An-ti-o'rus
 An-tip'a-ter
 An-ti-pa'tri-a
 An-ti-pat'ri-das
 An-tip'a-tris
 An-tiph'a-nes
 An-tiph'a-tes
 An-tiph'i-lus
 An'ti-phon
 An-tiph'o-nus
 An'ti-phus
 An-ti-pœ'nus (5)
 An-tip'olis
 An-tis'sa
 An-tis'the-nes (18)
 An-tis'ti-us
 An-tith'e-us
 An'ti-um (10)
 An-tom'e-nes
 An-to'ni-a
 An-to'ni-i (4)
 An-to-ni'na
 An-to-ni'nus
 An-to-ni-op'o-lis
 An-to'ni-us, M.
 An-tor'i-des
 A-nu'bis
 An'xi-us
 An'xur
 An'y-ta
 An'y-tus
 An-za'be (8)
 A-ol'li-us
 A'on
 A'o-nes
 A-o'ris
 A-or'nos
 A-o'ti
 A-pa'i-tæ

AP

A-pa'ma
 A-pa'me
 Ap-a-me'a
 Ap-a-mi'a
 A-par'ni
 Ap-a-tu'ri-a
 Ap-e-au'ros
 A-pel'la
 A-pel'les
 A-pel'li-con
 Ap-en-ni'nus
 A'per
 Ap-e-ro'pi-a
 Ap'e-sus
 Aph'a-ca
 A-phæ'a
 A'phar
 Aph-a-re'tus
 A-pha're-us
 A'phas
 A-phel'las
 Aph'e-sas
 Aph'e-tæ
 Aph'i-das
 A-phid'na
 A-phid'nus
 Aph-æ-be'tus
 A-phri'ces
 Aph-ro-dis'i-a
 Aph-ro-di'sum
 Aph-ro-di'te (8)
 A-phy'te
 A'pi-a
 Ap-i-a'nus
 Ap-i-ca'ta
 A-pic'i-us (27)
 A-pid'a-nus
 Ap'i-na
 A-pi'o-la
 A'pi-on
 A'pis
 A-pit'i-us
 A-pol-li-na'res
 A-pol-li-na'ris
 Ap-ol-lin'i-des
 A-pol'li-nis
 A-pol'lo

AR

Ap-ol-loc'ra-tes
 A-pol-lo-do'rus
 Ap-ol-lo'ni-a
 Ap-ol-lo'ni-as
 A-pol-lo-ni'a-des
 Ap-ol-lon'i-des
 Ap-ol-lo'ni-us
 Ap-ol-loph'a-nes
 A-po-my-i'os
 A-po-ni-a'na
 A-po'ni-us, M.
 Ap'o-nus
 Ap-os-tro'phi-a
 A-poth-e-o'sis
Ap-o-the'o-sis
 Ap'pi-a vi'a
 Ap-pi'a-des
 Ap-pi-a'nus
 Ap'pi-i fo'rum
 Ap'pi-us
 Ap'pu-la
 A'pri-es, and
 A'pri-us
 Ap-sin'thi-i
 Ap'si-nus
 Ap'te-ra
 Ap-u-le'i-a
 Ap-u-le'i-us
 A-pu'li-a
 A-pu-sci-da'mus
 A-quar'ius
 Aq-ui-la'ri-a
 Aq-ui-le'i-a
 A-quil'i-us
 A-quil'fi-a
 Aq'ui-lo
 Aq-ui-lo'ni-a
 A-quin'i-us
 A-qui'num
 Aq-ui-ta'ni-a
 A'ra
 Ar-a-bar'ches
 A-ra'bi-a
 A-rab'i-cus
 Ar'a-bis
 Ar'abs, and
 Ar'a-bus

10 AR

A-rac'ca, and
 A-rec'ca
 A-rach'ne
 Ar-a-cho'si-a
 Ar-a-cho'tæ, and
 Ar-a-cho'ti
 A-rach'thi-as
 Ar-a-cil'lum
 Ar-a-co'si-i (4)
 Ar-a-cyn'thus
 A'ra-dus
 A'rar
 A'rar
 Ar'a-rus
 Ar-a-thyr'e-a
 A-ra'tus
 A-rax'es
 Ar-ba'ces
 Ar-be'le
 Ar'be-la 29
 Ar'bis
 Ar-bo-ca'la
 Ar-bus'cu-la
 Ar-ca'di-a
 Ar-ca'di-us
 Ar-ca'mun
 Ar'cas
 Ar'ce-na
 Ar'cens
 Ar-ces-i-la'us
 Ar-ce'si-us 10
 Ar-chæ'a
 Ar-chæ'a-nax
 Ar-chæ-ar'i-i-das
 Arch-ag'a-thus
 Ar-chan'der
 Ar-chan'dros
 Ar'che
 Ar-cheg'e-tes
 Ar-che-la'us
 Ar-chem'a-chus
 Ar-chem'o-rus
 Ar-chep'o-lis
 Ar-chep-tol'e-mus
 Ar-ches'tra-tus
 Ar-che-ti'mus
 Ar-chi'bus (10)

AR

Ar'chi-a
 Ar'chi-as
 Ar-chi-bi'a-des
 Ar-chiab'i-us
 Ar-chi-da'mi-a
 Ar-chi-da'mus (29)
 Ar'chi-das
 Ar-chi-de'mus
 Ar-chi-de'us
 Ar-chid'i-um
 Ar-chi-gal'lus
 Ar-chig'e-nes
 Ar-chil'o-chus
 Ar-chi-me'des
 Ar-chi'nus
 Ar-chi-pe'l'a-gus
 Ar-chip'o-lis
 Ar-chip'pe
 Ar-chip'pus
 Ar-chi'tis
 Ar'chon
 Ar-chon'tes
 Ar'chy-lus
 Ar-chy'tas
 Ar-ci'e-nens
 Arc-ti'mus
 Arc-toph'y-lax
 Arc'tos
 Arc-tu'rus
 Ar'da-lus
 Ar-da'ni-a
 Ar-dax-a'nus
 Ar'de-a
 Ar-de-ric'ca
 Ar-di-ar'i (4)
 Ar-do'ne-a
 Ar-du-en'na
 Ar-du-i'ne
 Ar-dy-en'ses
 Ar'dys
 A-re-ac'i-dæ
 A're-as
 A-reg'o-nis
 Ar-e-la'tum
 A-rei'li-us
 Ar-e-mor'i-ca
 A-re

AR

A-ren'a-cum
 Ar-e-op-a-gi'tæ
 Ar-e-op'a-gus (29)
 A-res'tæ
 A-res'tha-nas
 Ar-es-tor'i-des
 A're-ta
 Ar-e-tæ'us
 Ar-e-taph'i-la
 Ar-e-ta'les
 A-re'te
 A-re'tes
 Ar-e-thu'sa
 Ar-e-ti'num
 Ar'e-tus
 A're-us
 Ar-gæ'us, and
 Ar-ge'us
 Ar'ga-lus
 Ar-gath'o-na
 Ar-ga-tho'ni-us
 Ar'ge
 Ar-ge'a
 Ar-gæ-a'thæ
 Ar-gen'num
 Ar'ges
 Ar-ges'tra-tus
 Ar-ge'us
 Ar'gi
 Ar-gi'a
 Ar'gi-as
 Ar-gi-le'tum
 Ar-gil'i-us
 Ar-gil'lus
 Ar'gi-lus
 Ar-gi-nu'sæ
 Ar-gi'o-pe
 Ar-gi-phon'tes
 Ar-gip'pe-i (3)
 Ar-gi'va
 A:-gi'vi (3)
 Ar'gi-us
 Ar'go
 Ar-gol'i-cus
 Ar'go-lis
 Ar'gon
 Ar-go-nau'tæ,

Ar'gus
 Ar-gyn'nis
 Ar'gy-ra
 Ar-gy-ras'pi-des
 Ar'gy-re
 Ar-gyr'i-pa
 A'ri-a
 A-ri-ad'ne
 A-ri-æ'us
 A-ri-a'ni, and
 A-ri-e'ni
 A-ri-an'tas
 A-ri-am'nes
 A-ri-a-ra'thes
 Ar-ib-bæ'us (5)
 A-ric'i-a
 Ar-i-ci'na
 Ar-i-dæ'us
 A-ri-e'nis
 Ar-i-gæ'um
 A-ri'i (4)
 Ar'i-ma
 Ar-i-mas'pi (3)
 Ar-i-mas'pi-as
 Ar-i-mas'thæ
 Ar-i-ma'zes
 Ar'i-mi (3)
 A-rim'i-num
 A-rim'i-nus
 Ar-im-phæ'i
 Ar'i-mus
 A-ri-o-bar-za'nes
 A-ri-o-man'des
 A-ri-o-mar'dus
 A-ri-o-me'des
 A-ri'on (26)
 A-ri-o-vis'tus
 A'ris
 A-ris'ba
 Ar-is-tæn'e-tus
 Ar-is-tæ'um
 Ar-is-tæ'us
 Ar-is-tag'o-ras
 Ar-is-tan'der
 Ar-is-tan'dros
 Ar-is-tar'che
 Ar-is-tar'chus

Ar-is-ta-za'nes
 A-ris'te-as
 A-ris'te-ræ
 A-ris'te-us
 A-ris'the-nes
 A-ris'thus
 Ar-is-ti'bus
 Ar-is-ti'des
 Ar-is-tip'pus
 A-ris'ti-us
 A-ris'ton
 Ar-is-to-bu'la
 Ar-is-to-bu'lus
 Ar-is-to-cle'a
 A-ris'to-cles
 A-ris-to-cli'des
 Ar-is-toc'ra-tes
 Ar-is-to'cre-on
 Ar-is-toc'ri-tus
 A-ris-tod-e'mus
 Ar-is-tog'e-nes
 Ar-is-to-gi'ton
 Ar-is-to-la'us
 Ar-is-tom'a-che
 Ar-is-tom'a-chus
 Ar-is-to-me'des
 Ar-is-tom'e-nes
 A-ris-to-nau'tæ
 Ar-is-to-ni'cus
 A-ris'to-nus
 Ar-is-ton'i-des
 Ar-is-ton'y-mus
 Ar-is-toph'a-nes
 A-ris-to-phi-li'des
 A-ris'to-phon
 A-ris'tor
 Ar-is-tor'i-des
 Ar-is-tot'e-les (29)
 Ar-is-to-ti'mus
 Ar-is-tox'e-nus
 A-ris'tus
 Ar-is-tyl'lus
 A'ri-us
 Ar'me-nes
 Ar-me'ni-a
 Ar-men-ta'ri-us
 Ar-mil'la-tus

Ar-mi-lus'tri-um
 Ar-min'i-us
 Ar-mor'i-cæ
 A'rne
 Ar'ni
 Ar-no'bi-us
 Ar'nus
 Ar'o-a
 Ar'o-ma
 Ar'pa-ni
 Ar'pi (3)
 Ar-pi'num
 Ar-ræ'i
 Ar-rha-bæ'us
 Ar'ri-a
 Ar-ri-a'nus
 Ar'ri-us
 Ar'ri-us, and
 A'ri-us
 Ar-run'ti-us (10)
 Ar-sa'bes
 Ar'sa-ces (29)
 Ar-sac'i-dæ
 Ar-sam'e-nes
 Ar-sam'e-tes
 Ar-sam-o-sa'ta
 Ar-sa'nes
 Ar-sa'ni-as
 Ar-se'na
 Ar'ses
 Ar'si-a
 Ar-si-dæ'us
 Ar-sin'o-e
 Ar-ta-ba'nus
 Ar-ta-ba'zus
 Ar'ta-bri, and
 Ar-ta-bri'tæ
 Ar-ta-cæ'as
 Ar-ta-cæ'na
 Ar'ta-ce
 Ar-ta-ce'ne
 Ar-ta'ci-a
 Ar-tæ'i
 Ar-tag'e-ras
 Ar-ta-ger'ses
 Ar-ta'nes
 Ar-ta-pher'nes

Ar-ta'tus
 Ar-ta-vas'des
 Ar-tax'a, and
 Ar-tax'i-as
 Ar-tax'a-ta
 Ar-ta-xerx'es
 Ar-tax'i-as
 Ar-ta-yc'tes
 Ar-ta-yn'ta
 Ar-ta-yn'tes
 Ar-tem-ha'res
 Ar-tem-i-do'rus
 Ar'te-mis
 Ar-te-mis'i-a
 Ar-te-mis'i-um
 Ar-te-mi'ta
 Ar'te-mon
 Ar-tim'pa-sa
 Ar-to-bar-za'nes
 Ar-toch'mes
 Ar-to'na
 Ar-ton'tes
 Ar-to'ni-us
 Ar-tox'a-res
 Ar-tu'ri-us
 Ar-ty'nes
 Ar-ty'n'i-a
 Ar-tys'to-na
 Ar'u-æ
 Ar-va'les
 Ar-u'e-ris
 Ar-ver'ni
 Ar-vir'a-gus
 Ar-vis'i-um, and
 Ar-vi'sus
 Au-run-cu-le'i-us
 A'runs
 A-run'ti-us (10)
 Ar-u-pi'nus
 Arx'a-ta
 Ar-y-an'des
 Ar'y-bas
 Ar-yp-tæ'us
 A-san'der
 As-bes'tæ, and
 As-bys'tæ
 As'bo-lus

As-cal'a-phus
 As'ca-lon
 As-ca'ni-a
 As-ca'ni-us
 As'ci-i (3)
 As-cle'pi-a
 As-cle-pi'a-des
 As-cle-pi-o-do'rus
 As-cle-pi-o-do'tus
 As-cle'pi-us
 As-cle-ta'ri-on
 As'clus
 As-co'li-a
 As-co'ni-us La'be-o
 As'cra
 As'cu-lum
 As'dru-bal
 A-sel'li-o
 A'si-a
 A-si-at'i-cus
 A-si'las
 As-i-na'ria
 As-i-na'ri-us
 As'i-ne
 As'i-nes
 A-sin'i-us Gal'lus
 A'si-us
 As-na'us
 A-so'phis
 A-so'pi-a
 As-o-pi'a-des
 A-so'pis
 A-so'pus
 As-pam'i-thres
 As-pa-ra'gi-um
 As-pa'si-a
 As-pa-si'rus
 As-pas'tes
 As-pa-thi'nes
 As-pin'dus
 As'pis
 As-plc'don
 As-po-re'nus
 As'sa
 As-sa-bi'nus
 As-sar'a-cus
 As-se-ri'ni (3)

As'so-rus
 As'sos
 As-syr'i-a
 As'ta
 As-ta-cœ'ni (5)
 As'ta-cus
 As'ta-pa
 As'ta-pus
 As-tar'te
 As'ter
 As-te'ri-a
 As-te'ri-on, and
 As-te'ri-us
 As-te-ro'di-a
 As-ter'o-pe, and
 As-te-ro'pe-a
 As-ter-o-pæ'us
 As-ter-u'si-us
 As-tin'o-me
 As-ti'o-chus
 As-træ'a
 As-træ'us
 As'tu
 As'tur
 As'tu-ra
 As'tu-res
 As-ty-a'ge
 As-ty'a-ges
 As-ty'a-lus
 As-ty'a-nax
 As-ty-cra'ti-a
 As-tyd'a-mas
 As-ty-da-mi'a
 As'ty-lus
 As-tym-e-du'sa
 As-ty'n'o-me
 As-ty'n'o-us
 As-ty'o-che, and
 As-ty-o-chi'a
 As-ty-pa-læ'a
 As-typh'i-lus
 As-ty'ron
 As'y-chis
 A-sy'las
 A-syl'lus
 A-tab'u-lus
 At-a-by'ris

At'a-ce
 At-a-lan'ta
 At-a-ran'tes
 A-tar'be-chis
 A-tar'ne-a
 A-tar'ga-tis
 A'tas, and A'thas
 A'tax
 A'te
 A-tel'la
 At-e-no-ma'rus
 Ath-a-ma'nes
 Ath'a-mas
 Ath-a-man-ti'a-des
 Ath-a-na'si-us
 Ath'a-nis
 A'the-as
 A-the'na
 A-the'næ (8)
 Ath-e-næ'a
 Ath-e-næ'um
 Ath-e-næ'us
 Ath-e-nag'o-ras
 Ath-e-na'is
 A-the'ni-on
 A-then'o-cles
 Ath-en-o-do'rus
 A'the-os
 Ath'e-sis
 A'thos
 Ath-rul'la
 A-thym'bra
 A'ti-a (11)
 A-til'i-a
 A-til'i-us
 A-til'la
 A-ti'na
 A-ti'nas
 A-tin'i-a
 At-lan'tes
 At-lan-ti'a-des
 At-lan'ti-des
 At'las
 A-tos'sa
 At'ra-ces
 At-ra-myt'ti-um
 At'ra-pes

A'trax
 At-re-ba'tæ
 At-re-ba'tes
 At-re'ni
 A'tre-us
 A-tri'dæ
 A-tro'ni-us
 At-ro-pa'ti-a
 At'o-pos
 At'ta
 At-ta'li-a
 At'ta-lus
 At-tar'ras
 At-te'i-us Cap'i-to
 At'tes
 At'this
 At'ti-ca
 At'ti-cus
 At'ti-la
 At-til'i-us
 At-ti'nas
 At'ti-us Pe-lig'nus
 A-tv'a-dæ
 A'tys
 Av-a-ri'cum
 A-vel'la
 Av-en-ti'nus
 A-ver'nus, or
 A-ver'na
 A-ves'ta
 Au-fe'i-a a'qua
 Au-fi-de'na
 Au-fid'i-a
 Au-fid'i-us
 Au'fi-dus
 Au'ga, and Au'ge,
 and Au-ge'a
 Au'ga-rus
 Au'ge-æ
 Au'gi-as, and
 Au'ge-as
 Au'gi-læ
 Au-gi'nus
 Au'gu-ies
 Au-gus'ta
 Au-gus-ta'li-a
 Au-gus-ti'nus

Au-gus'tu-lus
 Au-gus'tus
 A-vid-i-e'nus
 A-vid'i-us Cas'si-us
 Av-i-e'nus
 A'vi-um
 Au-les'tes
 Au-le'tes
 Au'lis
 Au'lon
 Au-lo'ni-us
 Au'lus
 Au'ras
 Au-re'li-a
 Au-re-li-a'nus
 Au-re'li-us
 Au-re'o-lus
 Au-rin'i-a
 Au-ro'ra
 Au-run'ce
 Aus-chi'sæ
 Aus'ci (3)
 Au ser, and
 Au'se-ris
 Au'ses
 Au'son
 Au-so'ni-a
 Au-so'ni-us
 Au'spi-ces
 Aus'ter
 Aus-te'si-on
 Au-tob'u-lus
 Au-toch'tho-nes
 Au'to-cles
 Aus-toc'ra-tes
 Au-tol'o-læ
 Au-tol'y-cus
 Au-tom'a-te
 Au-tom'e-don
 Au-to-me-du'sa
 Au-tom'e-nes
 Au-tom'o-li
 Au-ten'o-e
 Au-toph-ra-da'tes
 Au-xe'si-a
 Ax'e-nus
 Ax-i'o-chus

Ax-i'on
Ax-i-o'te-a
Ax-i-o'the-a
Ax'i-us

Ax'ur, and An'xur
Ax'us
A'zan
A-zi'ris

Az'o-nax
A-zo'rus
A-zo'tus

B.

Ba-hil'i-us
Bab'i-lus
Bab'y-lon
Bab-y-lo'ni-a
Bab-y-lo'ni-i (4)
Ba-byr'sa
Ba-byt'a-ce
Bac-a-ba'sus
Bac'chæ
Bac-cin-na'li-a
Bac-chan'ies
Bac'chi (3)
Bac-chi'a-dæ
Bac'chi-des
Bac'chis
Bac'cli-um
Bac'cli-us
Bac'chus
Bac-chyl'i-des
Bac-ce'nis
Ba'cis
Bac'tra
Bac'tri, and
 Bac-tri-a'ni
Bac-tri-a'na
Bac'tros
Ba'l'a-ca
Ba'li-a
Ba'di-us
Bad-u-hen'næ
Bæ'bius, M.
Bæ'uis
Bæ'ton
Ba-gis'ta-me
Ba-gis'ta-nes
Ba-go'as, and
 Ba-go'sas

Bag-o-da'res
Bæ-goph'a-nes
Bag'ia-da
Ba'i-æ
Ba'la
Ba-la'crus
Bal-a-na'græ
Ba-la'nus
Ba-la'ri
Bal-hil'lus
Bal-bi'nus
Bal bus
Bal-e-a'res
Ba-le'tus
Ba'li-us
Ba-lis'ta
Bal-lon'o-ti (3)
Bal-ven'ti-us (10)
Bal'y-ras
Bæn-u-rū'æ
Bæn'ti-æ
Bæn'ti-us, L.
Baph'y-rus
Bap'tæ
Ba-ræ'i
Bar'a-chrum
Bar'ba-ri
Bar-ba'ri-a
Bar-bos'the-nes
Bar-byth'a-ce
Bar'ca
Bar-cæ'i, or
 Bar'ci-tæ
Bar'ce
Bar'cha
Bar-dæ'i
Bar'di

Bar-dyl'lis
Ba're-as So-ra'nus
Ba'res
Bar-gu'si-i (3)
Ba-ri'ne
Ba-ris'ses
Ba'ri-um
Bar'nu-us
Bar-si'ne, and
 Bar-se'ne
Bar-za-en'tes
Bar-za'nes
Bas-i-le'a
Bas-i-li'dæ
Bas-i-li'des
Ba-sil-i-o-pot'a-
 mos
Bas'i-lis
Ba-sil'i-us
Bas'i-lus
Bas'se
Bas-sa'ni-a
Bas-sa're-us
Bas'sa-ris
Bas'sus Au-fid'i-us
Bas-tar'næ, and
 Bas-ter'næ
Bas'ti-a
Ba'ta
Ba-ta'vi
Ba'thos
Bath'y-cles
Ba-thyl'lus
Bat-i-a'tus
Ba'ti-a (11)
Ba-ti'na, and
 Ban-ti'na

Ba'tis
 Ba'to
 Ba'ton
 Bat-ra-cho-my-o-
 mach'i-a
 Bat-ti'a-des
 Bat'tis
 Bat'tus
 Bat'u-lum
 Bat'u-lus
 Ba-tyl'lus
 Bau'bo
 Bau'cis
 Ba'vi-us
 Bau'li (3)
 Baz-a-en'tes
 Ba-za'ri-a
 Be'bi-us
 Be-bri'a-cum
 Beh'ry-ce
 Beb'ry-ces, and
 Be-bryc'i-i (4)
 Be-bryc'i-a
 Bel-e-mi'na
 Bel-e-phan'tes
 Bel'e-sis
 Bel'gæ
 Bel'gi-ca
 Bel'gi-um
 Bel'gi-us
 Bel'i-des (29)
 Be-li'des
 Be-lis'a-ma
 Bel-i-sa'ri-us
 Bel-is-ti'da
 Bel'i-tæ
 Bel-ler'o-phon
 Bel-le'rus (29)
 Bêl-li-e'nus
 Bel-lo'na
 Bel-lo-na'ri-i (4)
 Bel-lov'a-ci
 Bel-lo-ve'sus
 Be'lon
 Be'lus
 Be-na'cus
 Ben-e-did'i-um

Ben'dis
 Ben-e-ven'tum
 Ben-the-sic'y-me
 Be-pol-ita'nus
 Ber'bi-cæ
 Ber-e-cyn'thi-a
 Ber-e-ni'ce
 Ber-e-ni'cis
 Ber'gi-on
 Ber-gis'ta-ni
 Be'ris, and Ba'ris
 Ber'mi-us
 Ber'o-e
 Be-rœ'a
 Ber-o-ni'ce
 Be-ro'sus
 Ber-rhœ'a
 Be'sa
 Be-sid'i-æ
 Be-sip'po
 Bes'si (3)
 Bes'sus
 Bes'ti-a
 Be'tis
 Be-tu'ri-a
 Bi'a
 Bi-a'nor
 Bi'as
 Bi-bac'u-lus
 Bib'li-a, and Bil'li-a
 Bib'lis
 Bib-li'na
 Bib'lus
 Bi-brac'te
 Bib'u-lus
 Bi'ces
 Bi'con
 Bi-cor'ni-ger
 Bi-cor'nis
 Bi-for'mis
 Bi'frons
 Bil'bi-lis
 Bi-ma'ter
 Bin'gi-um
 Bi'on
 Bir'rhus
 Bi-sal'tæ

Bi-sal'tes
 Bi-sal'tis
 Bi-san'the
 Bis'ton
 Bis'to-nis
 Bi'thus
 Bith'y-æ
 Bi-thyn'i-a
 Bit'i-as
 Bi'ton
 Bi-tu'i-tus
 Bi-tun'tum
 Bi-tur'i-ges
 Bi-tur'i-cum
 Biz'i-a
 Blæ'na
 Blæ'si-i (4)
 Blæ'sus
 Blan-de-no'na
 Blan-du'si-a
 Blas-to-phœ-ni'ces
 Blem'my-es
 Ble-ni'na
 Blit'i-us
 Blu'ci-um
 Bo-a-dic'e-a
 Bo'æ, and Bo'e-a
 Bo-a'gri-us
 Bo-ca'li-as
 Boc'car
 Boc'cho-ris
 Boc'chus
 Bo-du'ni
 Bo-du-ag-na'tus
 Bœ-be'is
 Bœ'bi-a
 Bo-e-dro'mi-a
 Bœ-o-tar'chæ
 Bœ-o'ti-a
 Bœ-o'tus
 Bœ-or-o-bis'tas
 Bo-e'thi-us
 Bo'e-tus
 Bo'e-us
 Bo'ges -
 Bo'gud
 Bo'gus

Bo'i-i (?)
 Bo-joc'a-lus
 Bo'la
 Bol'he
 Bol-bi-ti'num
 Bol'gi-us
 Bo-li'na
 Bol-i-næ'us
 Bo-lis'us
 Bol-la'nus
 Bo'lus
 Bom-i-en'ses
 Bo-mil'car
 Bom-o-ni'cæ
 Bo'na De'a
 Bo-no'ni-a
 Bo-no'si-us
Bo-no'zhe-us
 Bo-o-su'ra
 Bo-o'tes
 Bo-o'tus, and
 Bræ'o-tus
 Bo're-a
 Bo-re'a-des
 Bo're-as
 Bo-re-as'mi (3)
 Bo're-us
 Bor'ges
 Bor'nos
 Bor-sip'pa
 Bo'rus
 Bo-rys'the-nes
 Bos'pho-rus
 Bot'ti-a
 Bot-ti-æ'is
 Bo-vi-an'um
 Bo-vil'læ
 Brach-ma'nes
 Bræ'si-a
 Bran-chi'a-des
 Bran'chi-dæ
 Bran-chyl'lides
 Bran'chus
 Bra'si-æ
 Bras'i-das
 Bras-i-de'i-a
 Brau're

Brau'ren
 Bren'ni, and
 Breu'ni
 Bren'nus
 Bren'ne
 Bre'ci-a
 Bre'ti-i (3)
 Bri-a're-us
 Bri'as
 Bri-gan'tes
 Brig-an-ti'nus
 Bri-les'sus
 Bri'mo
 Bri-se'is
 Bri'ses
 Bri-se'us
 Bri-tan'ni
 Bri-tan'ni-a
 Bri-tan'ni-cus
 Brit-o-mar'tis
 Brit-o-ma'rus
 Brit'o-nes
 Brix-el'l-um
 Brix'i-a
 Bri'zo
 Broc-u-be'lus
 Bro'mi-us
 Bro'mus
 Bron'gus
 Bron'tes
 Bron-ti'nus
 Bro'te-as
 Bro'the-us
 Bruc'te-ri
 Bru-ma'li-a
 Brun-du'si-um
 Bru-tid'i-us
 Bru'ti-i (4)
 Bru'tu-lus
 Bru'tus
 Bry'as
 Bry-ax'is
 Bry'ce
 Bry'ges
 Bry'gi (3) (5)
 Bry'se-a
 Bu-ba-ce'ne

Bu-ba'ces
 Bu'ba-ris
 Bu-bas-ti'a-cus
 Bu-bas'tis
 Bu'ba-sus
 Bu'bon
 Bu-ceph'a-la
 Bu-ceph'a-lus
 Bu-col'i-ca
 Bu-col'i-cum
 Bu-co'li-on
 Bu'co-lus
 Bu'di-i (3)
 Bu-di'ni
 Bu-do'rum
 Bu'lis
 Bul-la'ti-us
 Bu-mel'lus
 Bu'ne-a
 Bu'nus
 Bu'pa-lus
 Buph'a-gus
 Bu-pho'ni-a
 Bu-pra'si-um
 Bu'ra
 Bu-ra'i-cus
 Bur'rhus
 Bur'sa
 Bur'si-a
 Bu'sæ
 Bu-si'ris
 Bu'ta
 Bu'te-o
 Bu'tes
 Bu-thro'tum
 Bu-thyr'e-us
 Bu'to-a
 Bu'tos
 Bu-tor'i-des
 Bu-tun'tum
 Bu'tus
 Bu-zv'ges
 Byb-le'si-a, and
 By-bas'si-a
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 Clym'e-ne
 Clym-en-e'i-des
 Clym'e-nus
 Cly-son-y-mu'sa
 Clyt-em-nes'tra
 Clyt'i-a, or Clyt'i-e
 Clyt'i-us
 Cly'tus
 Cna-ca'dium (13)
 Cnac'a-lis
 Cna'gi-a
 Cne'mus
 Cne'us, or Cnæ'us
 Cni-din'i-ura
 Cni'dus, and
 Gni'dus
 Cno'pus (13)
 Cnos'si-a
 Cno'sus
 Co'os, and Cos
 Co-a-ma'ni
 Co-as'træ, and
 Co-ac'træ
 Cob'a-res
 Coc'a-lus
 Coc-ce'i-us
 Coc-cyg'i-us

Co'cles, Pub. Horat.
 Co'ri-æ, and
 Coi'ti-æ
 Co-cy'tus
 Co-dom'a-nus
 Cod'ri-dæ
 Co-drop'o-lis
 Co'drus
 Cœ-cil'i-us
 Cœ'la
 Cœ-lal'e-æ
 Cœl-e-syr'i-a, and
 Cœl-o-syr'i-a
 Cœ'li-a
 Cœ'li-us
 Cœ'lus
 Cœ'nus
 Cœr'a-nus
 Co'es
 Cœ'us
 Cog'a-mus
 Cog-i-du'nus
 Co'hi-bus
 Co'hors
 Co-læ'nus
 Co-lax'es
 Co-lax'a-is
 Col'chi (12) (3)
 Col'chis, and
 Col'chos
 Co-len'da
 Col'i-as
 Col-la'ti-a
 Col-la-ti'nus
 Col-li'na
 Col-lu'ci-a
 Co'lo
 Co-lo'næ
 Co-lo'ne
 Co-lo'nos
 Col'o-phon
 Co-los'se, and
 Co-los'sis
 Co-los'sus
 Col'o-tes (29)
 Col'pe
 Co-lum'ba

Col-u-mel'la
 Co-lum'næ Her'
 cu-lis
 Co-lu'thus
 Co-lyt'tus
 Com-a-ge'na
 Co-ma'na
 Co-ma'ni-a
 Com'a-ri (3)
 Com'a-rus
 Co-mas'tus
 Com-ba'bus
 Com'be
 Com'bi (3)
 Com-bre'a
 Com'bu-tis
 Co-me'tes
 Com'e-tho
 Co-min'i-us
 Co-mit'i-a
 Co'mi-us
 Com'mo-dus
 Co'mon
 Com-pi-ta'li-a
 Comp'sa-tus
 Com-pu'sa
 Co'mus
 Con'ca-ni
 Con-cor'di-a
 Con'da-lus
 Con-do-cha'tes
 Cen-dru'si
 Con-dyl'i-a
 Co'ne
 Con-e-to-du'nus
 Con-fu'ci-us
 Con-ge'dus
 Co'ni-i (7)
 Con-i-sal'tus
 Co-nis'ci (3)
 Con-ni'das
 Co'non
 Con-sen'tes
 Con-sen'ti-a
 Con-sid'i-us
 Æq'u-us
 Con-si-li'num

Con'stans
 Con-stan'ti-a
 Con-stan-ti'na
 Con-stan-ti-nop'o-
 lis
 Con-stan-ti'nus
 Con-stan'ti-us
 Con'sus
 Con-syg'na
 Con-ta-des'dus
 Con-tu'bi-a
 Co'on
 Co'os, Cos, Cea,
 and Co
 Co'pæ
 Co'pi-as la'cus
 Co-phon'tis
 Co'phas
 Co'pi-a
 Co-pil'lus
 Co-po'ni-us
 Cop'ra-tes
 Co'pre-us
 Cop'tus, and
 Cop'tos
 Co'ra
 Cor-a-ce'si-um, and
 Cor-a-cen'si-um
 Cor-a-co-na'sus
 Co-ral'e-tæ
 Co-ral'li
 Co-ra'nus
 Co'ras
 Co'rax
 Co-rax'i (3)
 Cor'be-us
 Cor'bis
 Cor'bu-lo
 Cor-cy'ra
 Cor'du-ba
 Co're
 Co-res'sus
 Cor'e-sus
 Cor'e-tas
 Cor-fin'i-um
 Co'ri-a
 Co-rin'na

Co-rin'nus
 Co-rin'thus
 Co-ri-o-la'nus (23)
 Co-ri'o-li, and
 Co-ri-ol'la
 Co-ris'sus
 Cor'i-tus
 Cor'mus
 Cor'ma-sa
 Cor-ne'li-a
 Cor-ne'li-i (4)
 Cor-nic'u-lum
 Cor-ni-fic'i-us
 Cor'ni-ger
 Cor-nu'tus
 Co-ræ'bus
 Co-ro'na
 Cor-o-ne'a
 Co-ro'nis
 Co-ron'ta
 Co-ro'nus
 Cor-rha'gi-um
 Cor'si
 Cor'se-æ
 Cor'si-ca
 Cor'so-te
 Cor'su-ra
 Cor-to'næ
 Cor-vi'nus
 Cor-un-ca'nus
 Co'rus
 Cor-y-ban'tes
 Cor'y-bas
 Cor-y-bas'sa
 Cor'y-bus
 Co-ryc'i-a (27)
 Co-ryc'i-des
 Co-ryc'i-us
 Cor'y-cus
 Cor'y-don
 Cor'y-la, and
 Co-ryl-e'um
 Cor'y-na
 Co-rym'bi-fer
 Cor-y-ne'ta, and
 Cor-y-ne'tes
 Cor-y-pha'si-um

Cor-y-then'ses
 Cor'y-hus
 Cor-y'tus
 Cos
 Co'sa, and Cos'sa,
 or Co'sæ
 Cos-co'ni-us
 Co-sin'gas
 Co'sis
 Cos'mus
 Cos'se-a
 Cos'sus
 Cos-su'ti-i (4)
 Cos-to-bœ'i 3)
 Co-sy'ra
 Co'tes, and Cot'tes
 Co'thon
 Co-tho'ne-a
 Cot'i-sø
 Co-to'nis
 Cot'ta
 Cot'ti-æ Al'pes
 Cot'tus
 Cot-y-æ'um
 Co-ty'o-ra
 Cot-y-læ'us
 Co-tyl'i-us
 Co'tys
 Co-tyt'to
 Cra'gus
 Cram-bu'sa
 Cran'a-i (3)
 Cran'a-pes
 Cran'a-us
 Cra'ne
 Cra-ne'um
 Cra'ni-i (4)
 Cra'non, and
 Cran'non
 Cran'tor
 Car-as-sit'i-us
 Cras'sus
 Cras-ti'nus
 Crat'a-is
 Cra-tæ'us
 Cra'ter
 Crat'e-rus

Cra'tes
 Crai-es-i-cle'a
 Cra-e-sip'o-lis
 Cra-te-sip'pi-das
 Cra-te'vas
 Cra'te-us
 Cra'this
 Cra-ti'nus
 Cra-tip'pus
 Cra-v'us
 Cra'd'si-æ
 Cra'm'sis
 Cra-ux'i-das
 Crem'e-ra
 Crem'ma
 Crem'my-on, and
 Crom'my-on
 Crem'ni, and
 Crem'nos
 Cre-mo'na
 Crem'i-des
 Cre-mu'ti-us
 Cre'on
 Cre-on-ti'a-des
 Cre-oph'i-lus
 Cre-pe'ri-us Pol'
 li-o
 Cres
 Cre'sa, and Cres'sa
 Cre'si-us
 Cres-pion'tes
 Cres'si-us
 Cres'ton
 Cre'sus
 Cre'ta
 Cre'ta, Eng. (S)
 Cre-tæ'us
 Cre'te
 Cre'te-a
 Cre'tes
 Cret'e-us
 Creth'e-is
 Creth'e-us
 Creth'o-na
 Cret'i-cus
 Cres'sas
 Cre-u'sa

Cre-u'sis
 Cri-a-sus
 Cri-nip'pus
 Cri'nis
 Cri-ni'sus, and
 Cri-mi'sus
 Cri'vo
 Cri-sæ'us Si'nus
 Cri'son
 Cris-pi'na
 Cris-pi'nus
 Cri'a-la
 Crith'e-is
 Cri-tho'te
 Cri'tas
 Cri'to
 Cri'to-ba'lus
 Cri'tog-na'tus
 Cri'o-ia'us
 Cri'us
 Cie-bi'a-lus
 Crob'y-zi (3)
 Croc'a-le
 Cro'ce-æ
 Croc-o-di-lip'o-lis
 Cro'eus
 Cro'sus
 Cro'mi (3)
 Cro-mi'us
 Crom'my-on
 Crom'mi
 Cro'mus
 Cro'ma
 Cro'mum
 Cro'phi
 Cros-sæ'a
 Crot'a-lus
 Cro'ton
 Cro-to'na
 Crot-o-ni'a-tis
 Cro-to'pi-as
 Crot'o-pus
 Cru'nos
 Cru'sis
 Crus-tu-me'ri-um
 Crus-tu-me'ri-a
 Crus-tu'me-ri

Crus-tu-mi'num
 Crus-tu'mi-um,
 Crus-tu'rus, and
 Crus-tur-ne'ni-us
 Cry'nis
 Cte'a-tus (13)
 Ctem'e-ne
 Cte'nos
 Cte'si-as
 Cie-sib'i-us
 Cies'i-cles
 Cie-sil'o-chus
 Ctes'i-phon (13)
 Cte-sip'pus
 Ctim'e-ne
 Cu'l-ro
 Cu'ma, and Cu'mæ
 Cu-nax'a
 Cup-a'vo
 Cu-pen'tus
 Cu-pi'do
 Cu-pi-en'ni-us
 Cu'res
 Cu-re'tes
 Cu-re'tis
 Ca'ri-a
 Cu-ri-a'ti-i (4)
 Cu'ri-o
 Cu-ri-o-sol'i-tæ
 Cu'ri-um
 Cu'ri-us Den-ta'tus
 Cur'ti-a
 Car'ti'lus
 Cur'ti-us, M.
 Cu-ru'lis
 Cus-sæ'i (3)
 Cu-til'i-um
 Cy-am-o-so'rus
 Cy'a-ne
 Cy-a'ne-æ
 Cy-an'e-e, and
 Cy-a'ne-a
 Cy-a'ne-us
 Cy-a-nip'pe
 Cy-a-nip'pus
 Cy-a-rax'es, or
 Cy-ax'a-res

Cy-be'be	Cy-moth'o-e	Cy'prus
Cyb'e-le	Cyn'a-ra	Cyp-sel'i-des
Cyb'e-la, and	Cyn-æ-gi'rus	Cyp'se-lus
Cyb-e'la	Cy-næ'ili-um	Cy-rau'nis
Cyb'e-lus	Cy-na'ne	Cyr-ri-a'na
Cyb'i-ra	Cy-na'pes	Cy're
Cy-ce'si-um	Cy-nax'a	Cy-re-na'i-ca
Cych're-us	Cyn'e-as	Cy-re-na'i-ci (3)
Cyc'la-des	Cy-ne'si-i, (4) and	Cy-re'ne
Cy-clo'pes	Cyn'e-tæ	Cy-ri'a-des
Cy'clops, Eng.	Cyn-e-thus'sa	Cy-ri'l'lus
Cyc'nus	Cyn'i-a	Cyr'ne
Cy'da	Cyn'i-ci (3)	Cyr'nus
Cyd'i-as	Cy-nis'ca	Cyr-ræ'i (3)
Cy-dip'pe	Cy'no	Cyr'rha-dæ
Cyd'nus	Cyn-o-ceph'a-le	Cyr'rhes
Cy'don	Cyn-o-ceph'a-li	Cyr'rhus
Cy-do'ni-a	Cyn-o-phon'tis	Cyr-si'lus
Cyd'ra-ra	Cy-nor'tas	Cy'rus
Cyd-ro-la'us	Cy-nor'ti-on (11)	Cy-rop'o-lis
Cyg'nus	Cy'nos	Cy'ta
Cyl'a-bus	Cyn-o-sar'ges	Cy-tæ'is
Cyl'i-ces	Cyn-os-se'ma	Cy-the'ra
Cy-lin'dus	Cyn-o-su'ra	Cyth-e-ræ'a
Cyl-lab'a-rus	Cyn'o-sure, Eng.	Cy-the'ris
Cyl'la-rus	Cyn'thi-a	Cy-the'ron
Cyl'len	Cyn'thi-us	Cy-the'run
Cyl-le'ne	Cyn'thus	Cyth'e-rus
Cyl-le-ne'i-us	Cyn-u-ren'ces	Cyth'nos
Cyl-lyr'i-i (3)	Cy'nus	Cy-tin'e-um
Cy'lon	Cyp-a-ris'si, and	Cyt-is-so'rus
Cy'ma, or Cy'mæ	Cyp-a-ris'si-a (11)	Cy-to'rus
Cym-o-do-ce'as,	Cyp-a-ris'sus	Cyz'i-cum
Cy'me, and Cy'mo	Cyph'a-ra	Cyz'i-cus
Cym'o-lus, and	Cyp-ri-a'nus	
Ci-mo'lus		

D.

Da'æ, Da'hæ, Da'i	Da'ci-a	Da'i-cles
Da'ci, and Da'cæ	Dæd'a-la	Da'i-dis
Da'ci-a	Dæ-da'li-on	Da-im'a-chus
Dac'ty-li (3)	Dæd'a-lus	Da-im'e-nes
Dad'i-cæ	Dæ'mon	Da'i-phron

Da-i'ra
 Dal'di-a
 Dal-ma'ti-us
 Dal-ma'ti-a
 Dam-a-ge'tus
 Dam'a-lis
 Da'mas
 Dem-a-sce'na
 Da-mas'ci-us (10)
 Da-mas'cus
 Dam-a-sip'pus
 Dam-a-sich'thon
 Dam-a-sis'tra-tus
 Dam-a-sith'y-nus
 Da-mas'tes
 Da'mi-a
 Da-mip'pus
 Da'mis
 Dam'no-rix
 Da'mo
 Dam'o-cles
 Da-moc'ra-tes
 Da-moc'ri-ta
 Da-moc'ri-tus
 Da'mon
 Dam-o-phan'tus
 Da-moph'i-la
 Da-moph'i-lus
 Dam'o-phon
 Da-mos'tra-tus
 Da-mox'e-nus
 Da-my'r-i-as
 Da'ra
 Dan'a-e
 Dan'a-i (3)
 Da-na'i-des (4)
 Dan'a-la
 Dan'a-us
 Dav'da-ri, and
 Dem-dar'i-dæ
 Dau'don
 Da-ra'bi-us
 Da'o-clus
 Daph'næ
 Daph-næ'us
 Da'h'ne
 Dap'te-ne-pho'ri-a

Daph'nis
 Daph'nus
 Dap'a-ba
 Da'raps
 Dar'da-ni (3)
 Dar-da'ni-a
 Dar-dan'i-des
 Dar-da'num
 Dar'da-nus
 Dar'da-ri-s
 Da'res
 Da-re'tis
 Da-ri'a
 Da-ri'a-ves
 Da-ri'tæ
 Da-ri'us
 Das'con
 Das-cyl'i-tis
 Das'cy-lus
 Da'se-a
 Da'si-us
 Das-sar'e-tæ
 Das-sa-ri'tæ
 Das-sa-re'ni
 Das-sa-ri'ti-i
 Dat'a-mes
 Dat-a-pher'nes
 Da'tis
 Da'tos, or Da'ton
 Dav'a-ra
 Dau'lis
 Dau'ni (3)
 Dau'ni-a
 Dau'nus
 Dau'ri-fer, and
 Dau'ri-ses
 De-ceh'a-lus
 De-ce'le-um
 Dec'e-lus
 De-cem'vi-ri (4)
 De-ce'ti-a
 De-cid'i-us Sax'a
 De-cin'e-us
 De'ci-us (10)
 De-cu'ri-o
 Ded-i-tam'e-nes
 Dej-a-ni'ra

De-ic'o-on
 De-id-a-mi'a
 De-i-le'on
 De-il'o-chus
 De-in'a-chus
 Dej'o-ces
 De-i'o-chus
 De-i'o-ne
 De-i-o'ne-us
 De-i-o-pe'i-a
 De-jot'a-rus
 De-iph'i-la
 De-iph'o-be
 De-iph'o-bus
 De'i-phon
 De-i-phon'ics
 De-ip'y-le
 De-ip'y-lus
 De-ip'y-rus
 Del'don
 De'li-a
 De-li'a-des
 De'li-um
 De'li-us
 Del-ma'ti-us
 De'los
 Del-min'i-um
 Del'phi
 Del'pli-cus
 Del-phin'i-a
 Del-phin'i-um
 Del'phus
 Del-phy'ne
 Del'ta
 Dem'a-des
 De-mæn'e-tus
 De-mag'o-ras
 Dem-a-ra'ta
 Dem-a-ra'tus
 De-mar'chus
 Dem-a-re'ta
 Dem-a-ris'te
 De-me'tri-a
 De-me'tri-as
 De-me'tri-us
 De'mo
 Dem-o-a-nas'sa

Dem-o-ce'des
 De-moch'a-res
 Dem'o-cles
 De-moc'o-on
 De-moc'ra-tes
 De-moc'ri-tus
 De-mod'i-ce
 De-mod'o-cus
 De-mo'le-us
 De-mo'le-on
 De'mon
 Dem-o-nas'sa
 De-mo'nax
 Dem-o-ni'ca
 Dem-o-phan'tus
 De-moph'i-lus
 De-moph'o-on
 Dem'o-phon
 De-mop'o-lis
 De'mos
 De-mos'the-nes (18)
 De-mos'tra-tus
 Dem'y-lus
 De-od'a-tus
 De-o'is
 De'ræ
 Der'bi-ces
 Der'ce
 Der-cen'nus
 Der'ce-to, and
 Der'ce-tis
 Der-cyl'li-das
 Der-cyl'lus
 Der'cy-nus
 Der-sæ'i (3)
 De-ru-si-æ'i (3)
 De-sud'a-ba
 Deu-ca'li-on
 Deu-ce'ti-us (10)
 Deu'do-rix
 Dex-am'e-ne
 Dex-am'e-nus
 Dex-ip'pus
 Dex-ith'e-a
 Dex'i-us
 Di'a
 Di-ac-tor'i-des

Di-æ'us
 Di-a-du-me-ni-
 a'nus
 Di'a-gon, and
 Di'a-gum
 Di-ag'o-ras
 Di-a'lis
 Di-al'lus
 Di-a-mas-ti-go'sis
 Di-a'na (7)
 Di-an'a-sa
 Di-a'si-a
 Di-cæ'a
 Di-cæ'us
 Di'ce
 Dic-e-ar'chus
 Di-ce'ne-us
 Dic'o-mas
 Dic'tæ
 Dic-tam'num, and
 Dic-tyn'na
 Dic-ta'tor
 Dic-tid-i-en'ses
 Dic-tyn'na
 Dic'tys
 Did'i-us
 Di'do
 Did'y-ma
 Did-y-mæ'us
 Did-y-ma'on
 Did'y-me
 Did'y-mum
 Did'y-mus
 Di-en'e-ces
 Di-es'pi-ter
 Di-gen'ti-a
 Dig'ma
 Di'i (3) (4)
 Di-mas'sus
 Di-nar'chus
 Dind'lo-chus
 Din'i-æ
 Din'i-che
 Din'i-as
 Di-noch'a-res
 Di-noc'ra-tes
 Di-nod'o-chus

Di-nom'e-nes
 Di'non
 Di-nos'the-nes
 Di-nos'tra-tus
 Di-o'cle-a
 Di'o-cles
 Di-o-cle-ti-a'nus
 Dis-cle'ti-an, Eng.
 Di-o-do'rus
 Di-o'e-tas
 Di-og'e-nes
 Di-o-ge'ni-a
 Di-og'e-nus
 Di-og-ne'tus
 Di-o-me'da
 Di-o-me'des
 Di-o-me'don
 Di'on (3)
 Di-o-næ'a
 Di-o'ne
 Di-o-nys'i-a
 Di-o-ny-si'a-des
 Di-o-nys'i-as
 Di-o-nys'i-des
 Di-o-nys-i-o-do'rus
 Di-o-nys'i-on
 Di-o-ny-sip'o-lis
 Di-o-nys'i-us
 Di-oph'a-nes
 Di-o-phan'tus
 Di-o-pœ'nus
 Di-op'o-lis
 Di-o'res
 Di-o-ry'e-tus
 Di-o-scor'i-des
 Di-os'co-rus
 Di-o-scu'ri
 Di-os'pa-ge
 Di-os'po-lis
 Di-o-ti'me
 Di-o-ti'mus
 Di-ot're-phes
 Di-ox-ip'pe
 Di-ox-ip'pus
 Di-pæ'æ
 Diph'i-las
 Diph'i-lus

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Di-phor'i-das
 Di-pœ'næ
 Dip'sas
 Di'rae
 Dir'ce
 Dir-cen'na
 Dir'phi-a
 Dis-cor'di-a
 Dith-y-ram'bus
 Dit'ta-ni (3)
 Div-i-ti'a-cus
 Di'vus Fid'i-us
 Di-yl'lus
 Do-be'res
 Doc'i-lis
 Doc'i-mus
 Do-do'na
 Dod-o-næ'us
 Do-do'ne
 Do-don'i-des
 Do'i-i (4)
 Dol-a-bel'la
 Dol-i-cha'on
 Dol-i'che
 Do'li-us
 Dol-o-me'na
 Do'lon
 Do-lon'ci (3)
 Dol'o-pes
 Do-lo'pi-a
 Do'lops
 Dom-i-du'cus
 Do-min'i-ca
 Do-mit'i-a
 Do-mit-i-a'nes
Do-mit'i-an, Eng.
 Dom-i-ti'la
 Do-mit'i-us
 Do-na'tus
 Don-i-la'us
 Do-nu'ca
 Do-ny'sa
 Do-rac'te
 Do'res
 Dor'i-ca

DR

Dor'i-cus
 Do-ri-en'ses
 Do-ri'e-us
 Dor'i-las
 Dor-i-la'us
 Do'ri-on
 Do'ris
 Do-ris'cus
 Do'ri-um
 Do'ri-us
 Dor-sen'nus
 Dor'so
 Do'rus
 Do-ry'a-sus
 Do-ry'cius
 Dor-y-læ'um, and
 Dor-y-læ'us
 Dor'y-las
 Dor-y-la'us
 Do-rys'sus
 Dos'ci (3)
 Do-si'a-des
 Dos-se'nus
 Dot'a-das
 Do'to
 Do'tus
 Dœx-an'der
 Dra-ca'nus
 Dra'co
 Dra-con'ti-des
 Dra'cus
 Dra'n'ces
 Dra-n-gi-a'na
 Dra'pes
 Drep'a-na, and
 Drep'a-num
 Drim'a-chus
 Dri-op'i-des
 Dri'os
 Dro'i (3)
 Dro-mæ'us
 Drop'i-ci (4)
 Dro'pi-on
 Dru-en'ti-us, and
 Dru-en'ti-a

DY

Dru'ge-ri (3)
 Dru'i-dæ
Dru'is, Eng.
 Dru-sil'la Liv'i-a
 Dru'so
 Dru'sus
 Dry'a-des
Dryads, Eng.
 Dry-an-ti'a-des
 Dry-an'ti-des
 Dry-mæ'a
 Dry'mo
 Dry'mus
 Dry'o-pe
 Dry-o-pe'i-a
 Dry'o-pes
 Dry'o-pis, and
 Dry-op'i-da
 Dry'ops
 Dryp'e-tis
 Du-ce'ti-us (10)
 Du-il'li-a
 Du-il'li-us Ne'pos
 Du-lich'i-um
 Dum'no-rix
 Du'nax
 Du-ra'ti-us (10)
 Du'ri-us
 Du-ro'ni-a
 Du-um'vi-ri (4)
 Dy-a-gon'das
 Dy-ar-den'ses
 Dy'mæ
 Dy-mæ'i (3)
 Dy'mas
 Dym'nus
 Dy-nam'e-ne
 Dyn'as-te
 Dy'ras
 Dy-ras'pes
 Dyr-rach'i-um
 Dy-sau'les
 Dys-ci-ne'tus
 Dy-so'rum
 Dys-pon'ti-i (4)

E.

E'a-nes
 E-a'nus
 E-ar'i-nus
 E-a'si-um
 Eb'do-me
 Eb-u-ro'nes
 Eb'u-sus
 Ec-bat'a-na
 Ec-e-chir'i-a
Es-e-kir'i-a
 E-hec'ra-tes
E-kek'ra-tes
 Ech-e-da'mi-a
 E-chel'a-tus
 Ech'e-lus
 E-chem'bro-tus
 E-che'mon
 Ech'e-mus
 Ech-e-ne'us
 Ech'e-phron
 E-chep'o-lus
 E-ches'tra-tus
 E-chel'ta
 E-chev-e-then'ses
 E-chid'na
 Ech-i-do'rus
 E-chin'a-des
 E-chi'non
 E-chi'nus
 Ech-i-nus'sa
 E-chi'on (26)
 Ech-i-on'i-des
 Ech-i-o'ni-us
 Ech'o
 E-des'sa, E-de'sa
 E-dis'sa
 E'don
 E-do'ni (3)
 E-dyl'i-us
 E-e'ti-on (10)
 E-gel'i-dus
 E-ge'ri-a
 E-ges-a-re'tus

E-g-e-si'nus
 E-ges'ta
 E-g-na'ti-a
 E-g-na'ti-us (10)
 E-j'o-neus
 E-i'on (26)
 E-i'o-nes
 E-i-o'ne-us
 El-a-bon'tas
 E-læ'a
 E-læ'us
 El-a-ga-ba'lus
 El-a-i'tes
 E-la'i-us
 El-a-phi-æ'a
 El'a-plus
 El-a-pho-bo'li-a
 El-ap-to'ni-us
 E-la'ra
 El-a-te'a
 E-la'us
 El'a-ver (29)
 E'le-a
 E-lec'tra
 E-lec'træ
 E-lec'tri-des
 E-lec'try-on
 E-le'i
 El-e-le'us
 E'le-on
 El-e-on'tum
 El-e-phan'tis
 El-e-phan-toph'a-gi
 El-e-phe'nor
 El-e-po'rus
 E'le-us
 El-cu'chi-a
 El-cu-sin'i-a (21)
 E-leu'sis
 E-leu'ther
 E-leu'the-ræ
 El-cu-the'ri-a
 E-leu'tho

E-leu-ther-o-cil'i-
 ces
 E-lic'i-us (10)
 El-i-en'sis, and
 E-li'a-ca
 El-i-me'a
 E'lis
 El-is-p'ha'si-i (4)
 E-lis'sa
 El-lo'pi-a
 E-lis'sus
 E-lo'rus
 E'los
 El-pe'nor
 El-pi-ni'ce
 El-u-i'na
 El'y-ces
 El-y-ma'is
 El'y-mi (3)
 El'y-mus
 El'y-rus
 E-lys'i-um
 E-ma'thi-a
 E-ma'thi-on
 E-ma'thon
 Em'ba-tum
 Em-bo-li'ma
 E-mer'i-ta
 E-nes'sa, and
 E-nis'sa
 E-mo'da
 Em-ped'o-cles
 Em-pe-ra'mus
 Em-po'clus
 Em-po'ri-a
 Em-pu'sa
 En-cel'a-dus
 En-chel'c-x (12)
 En'de-is
 En-de'ra
 En-dym'i-on
 E-ne'ti
 En-gy'um

En-i-en'ses
 En-i-o'pe-us
 E-nip'e-us
 E-nis'pe
 En'na
 En'ni-a
 En'ni-us
 En'no-mus
 En-nos-i-gæ'us
 En'o-pe
 E'nops
 E'nos
 En-o-sich'thon
 E-not-o-cæ'tæ
 En-tel'la
 En-tel'lus
 En-y-a'li-us
 E-ny'o
 E'o-ne
 E'os
 E-o'us
 E-pa'gri
 E-pam-i-non'das
 Ep-an-tel'i-i (4)
 E-paph-ro-di'tus
 Ep'a-phus
 Ep-as-nac'tus
 E-peb'o-lus
 E-pe'i
 E-pe'us
 Eph'e-sus
 Eph'e-tæ
 Eph-i-al'tes
 Eph'o-ri (3)
 Eph'o-rus
 Eph'y-ra
 Ep-i-cas'te
 Ep-i-cer'i-des
 E-pich'a-ris
 Ep-i-char'mus
 Ep'i-cles
 Ep-i-cli'des
 E-pic'ra-tes
 Ep-ic-te'tus
 Ep-i-cu'rus
 E-pic'y-des
 Ep-i-dam'nus

Ep-i-daph'ne
 Ep-i-dau'ri-a
 Ep-i-dau'rus
 E-pid'i-us
 Ep-i-do'tæ
 E-pig'e-nes
 E-pig'e-us
 E-pig'o-ni
 Ep-i-go'nus
 E-pi'i, and E-pe'i
 E-pil'a-ris
 Ep-i-mel'i-des
 E-pim'e-nes
 Ep-i-men'i-des
 Ep-i-me'the-us
 Ep-i-me'this
 E-pi'o-chus
 E-pi'o-ne
 E-piph'a-nes
 Ep-i-pha'ni-us
 E-pi'rus
 E-pis'tro-phus
 E-pit'a-des
 E'pi-um
 Ep'o-na
 E-po'pe-us
 Ep-o-red'o-rix
 Ep'u-lo
 E-pyt'i-des
 Ep'y-tus
 E-qua-jus'ta
 E-quit'o-lus
 E-quir'i-a
 E-quo-tu'ti-cum
 Er'a-con
 E-ræ'a
 Er-a-si'nus
 Er-a-sip'pus
 Er-a-sis'tra-tus
 Er'a-to
 Er-a-tos'the-nes
 Er-a-tos'tra-tus
 E-ra'tus
 Er-bes'sus
 Er'e-bus
 E-rech'the-us
 E-rem'ri (3)

E-re'mus
 Er-e-ne'a
 E-res'sa
 E-rech'thi-des
 E-re'sus
 E-re'tri-a
 E-re'tum
 Er-eu-tha'li-on
 Er'ga-ne
 Er-gen'na
 Er'gi-as
 Er-gi'nus
 Er-gin'nus
 Er-i-bæ'a
 E-rib'o-tes
 Er-i-ce'tes
 E-rich'tho
 Er-ich-tho'ni-us
 Er-i-cin'i-um
 Er-i-cu'sa
 E-rid'a-nus
 E-rig'o-ne
 E-rig'o-nus
 Er-i-gy'us
 E-ri'l'lus
 E-rin'des
 E-rin'na
 E-rin'nys
 E-ri'o-pis
 E-riph'a-nis
 E-riph'i-das
 Er-i-phy'le
 E'ris
 Er-i-sich'thon
 Er'i-thus
 E-rix'o
 E-ro'chus
 E-ro pus, and
 Ær'o-pas
 E'ros
 E-ros'tra-tus
 E-ro'ti-a
 Er-ru'ca
 Er'se
 Er'y-mas
 Er'xi-as
 E-ryb'i-um

Er-y-ci'na
 Er-y-man'this
 Er-y-man'thus
 E-rym'næ
 E-rym'ne-us
 Er'y-mus
 Er-y-the'a
 Er-y-thi'ni (4)
 Er'y-thræ
 Er'y-thras
 E-ryth'ri-on
 E-ryth'ros
 E'ryx
 E-ryx'o
 E-ser'nus
 Es-quil'i-æ, and
 Es-qui-li'nus
 Es-sed'o-nes
 Es'su-i (3)
 Es'u-la
 Es-ti-ai'a (7)
 Et-e-ar'chus
 E-te'o-cles
 E-te'o-clus
 E-te-o-cre'tæ
 E-te'o-nes
 Et-e-o'ne-us
 Et-e-o-ni'cus
 E-te'si-æ
 E-tha'li-on
 E-the'le-um
 Eth'o-da
 E-the'mon
 E'ti-as
 E'tis
 E-tru'ri-a
 Et'y-lus
 E-vad'ne
 Ev'a-ges
 E-vag'o-ras
 E-vag'o-re
 E'van
 E-van'der
 E-van'ge-lus
 Ev-an-gor'i-des
 E-van'thes
 E-var'chus

E'vas
 E'vax
 Eu'ba-ges
 Eu-ba'tas
 Eu'bi-us
 Eu-bœ'a
 Eu-bo'i-cus
 Eu'bo-te
 Eu'bo-tes
 Eu-bu'le
 Eu-bu'li-des
 Eu-bu'lus
 Eu-ce'rus
 Eu-che'nor
 Eu'chi-des
 Eu-cli'des
 Eu'clid, Eng.
 Eu'clus
 Eu'cra-te
 Eu'cra-tes
 Eu'cri-tus
 Euc-te'mon
 Euc-tre'si-i (4)
 Eu-dæ'mon
 Eu-dam'i-das
 Eu-da-mus
 Eu-de'mus
 Eu-do'ci-a
 Eu-doc'i-mus
 Eu-do'ra
 Eu-do'rus
 Eu-dox'i-a
 Eu-dox'us
 E-vel'thon
 Eu-e-me'ri-das
 E-ven'e-rus
 E-ve'nus
 Ev-e-phe'nus
 Ev'e-res
 E-ver'ge:æ
 E-ver'ge-tes
 Eu-ga'ne-i (3)
 Eu'ge-on
 Eu-ge'ni-us
 Eu-hem'e-rus
 Eu'hy-drum
 Eu'hy-us

E-vip'pe
 E-vip'pus
 Eu-lim'e-ne
 Eu-ma'chi-us
 Eu-mæ'us
 Eu-me'des
 Eu-me'lis
 Eu-me'lus
 Eu'me-lus (King)
 Eu'me-nes
 Eu-me'ni-a
 Eu-men'i-dēs
 Eu-me-nid'i-a
 Eu-me'ni-us
 Eu-mol'pe
 Eu-mol'pi-dæ
 Eu-mol'pus
 Eu-mon'i-des
 Eu-næ'us
 Eu-na'pi-us
 Eu-no'mi-a
 Eu'no-mus
 Eu'nus
 Eu'ny-mos
 Eu'o-ras
 Eu-pa'gi-um
 Eu-pal'a-mon
 Eu-pal'a-mus
 Eu'pa-tor
 Eu-pa-to'ri-a
 Eu-pe'i'thes
 Eu'pha-es
 Eu-phan'tus
 Eu-phe'me
 Eu-phe'nus
 Eu-phor'bus
 Eu-pho'ri-on
 Eu-phra'nor
 Eu-phra'tes
 Eu'phron
 Eu-phros'y-na
 Eu-plæ'a
 Eu'po-lis
 Eu-pom'pus
 Eu-ri-a-nas'sa
 Eu-rip'i-des
 Eu-ri'pus

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Eu-ro'mus
Eu-ro'pa
Eu-ro-pæ'us
Eu'rops
Eu'ro-pus
Eu-ro'tas
Eu-ro'to
Eu'rus
Eu-ry'a-le
Eu-ry'a-us
Eu-ryb'a-tes
Eu-ryb'i-a
Eu-ry-bi'a-des
Eu-ryb'i-us
Eu-ry-cle'a
Eu'ry-cles
Eu-ryc'ra-tes
Eu-ry-crat'i-das
Eu-ryd'a-mas
Eu-ryd'a-me
Eu-ry-dam'i-das
Eu-ryd'i-ce
Eu-ry-ga'ni-a

FA

Eu-ry'le-on
Eu-ryl'o-chus
Eu-rym'a-chus
Eu-rym'e-de
Eu-rym'e-don
Eu-rym'e-nes
Eu-ryn'o-me
Eu-ryn'o-mus
Eu-ry'o-ne
Eu'ry-pon
Eu-ryp'y-le
Eu-ryp'y-lus
Eu-rys'the-nes
Eu-rys-then'i-dæ
Eu-rys'the-us
Eu'ry-te
Eu-ryt'e-æ
Eu-ryt'e-le
Eu-ryth'e-mis
Eu-ryth'i-on, and
Eu-ryt'i-on (11)
Eu'ry-tus
Eu'ry-tis

FI

Eu-se'bi-a
Eu-se'bi-us
Eu'se-pus
Eu-sta'thi-us
Eu-tæ'a
Eu-tel'i-das
Eu-ter'pe
Eu-thyc'ra-tes
Eu-thy-de'mus
Eu-thy'mus
Eu-trap'e-lus
Eu-tro'pi-us
Eu'ty-ches
Eu-tych'i-de
Eu-tych'i-des
Eu-xan'thi-us
Eux'e-nus
Eu-xi'nus Pon'tus
Eu-xip'pe
Ex-a'di-us
Ex-æ'thes
Ex-ag'o-nus
Ex-om'a-træ

F.

Fab'a-ris
Fa'bi-a
Fa-bi-a'ni (3)
Fa'bi-i (4)
Fa'bi-us
Fab-ra-te'ri-a
Fa-bric'i-us
Fa-bul'la
Fa'dus
Fæs'u-læ
Fal-cid'i-a
Fa-le'ri-i (4)
Fal-e-ri'na
Fa-ler'nus
Fa-lis'ci (3)
Fa-lis'cus
Fa'ma
Fan'ni-a

Fan'ni-i (4)
Fan'ni-us
Far'fa-rus
Fas'ce-lis
Fas-cel'li-na
Fau-cu'i-a
Fa-ven'ti-a
Fa-ve'ri-a
Fau'la
Fau'na
Fau-na'li-a
Fau'ni (3)
Fau'nus
Fa'vo
Fau'sta
Fau-sti'na (3)
Fau'sti-tas
Fau'stu-lus

Fau'stus
Feb'ru-a
Fec-i-a'les
Fel'gi-nas
Fen-es-tel'la
Fe-ra'li-a
Fer-en-ta'num, and
Fe-ren'tum
Fe-re'tri-us
Fe-ro'ni-a
Fes-cen'ni-a
Fes'tus
Fi-bre'nus
Fi-de'na
Fi-den'ti-a
Fi'des
Fi-dic'u-læ
Fid'i-us Di'us

Fim' bri-a
 Fir' mi-us
 Fis-cel' lus
 Fla-cel' li-a
 Flac' cus
 Fla-cil' la Æ' li-a
 Fla-min' i-a
 Fla-min' i-us
 Fla-min' i-us, or
 Flam-i-ni' nus
 Fla' vi-a
 Fla-vi-a' num
 Fla-vin' i-a
 Fla' vi-us
 Flo' ra
 Flo-ra' li-a
 Flo' rus
 Flo-ri-a' nus
 Flu-o' ni-a
 Fo' li-a

Fon-te' i-a
 Fon-te' i-us Cap' i-to
 For' mi-æ
 For-mi-a' num
 For' nax
 Fo' ro Ap' pi-i (4)
 For-tu' na
 For' u-li
 Fo' rum Ap' pi-i
 Fos' sæ Phil-is' ti-næ
 Fran' ci (3)
 Fre-gel' la (7)
 Fre-ge' næ
 Fren-ta' ni
 Frig' i-dus
 Fris' i-i (4)
 Fron' to
 Fron-ti' nus
 Fru' si-no
 Fu' ci-nus

Fu-fid' i-us
 Fu' fi-us Gem' i-nus
 Ful-gi-na' tes
 Ful-gi' nus
 Ful' li-num, and
 Ful' gi-num
 Ful' vi-a
 Ful' vi-us
 Fun-da' nus
 Fun' di (3)
 Fu' ri-æ
 Fu' ri-i (4)
 Fu' ri-a
 Fu-ri' na
 Fu-ri' næ
 Fu' ri-us
 Fur' ni-us
 Fus' cus
 Fu' si-a
 Fu' si-us

G.

Gab' a-les
 Gab' a-za
 Ga-be' ne, and
 Ga-bi-e' ne
 Ga-bi-e' nus
 Ga' bi-i (4)
 Ga-bi' na
 Ga-bin' i-a
 Ga-bin-i-a' nus (20)
 Ga-bin' i-us
 Ga' des, and
 Gad' i-ra
 Gad-i-ta' nus
 Gæ-sa' tæ
 Gæ-tu' li-a
 Gæ-tu' li-cus
 Ga-la' bri-i (4)
 Gal-ac-toph' a-gi (3)
 Ga-læ' sus
 Ga-lan' this
 Gal' a-ta

Gal' a-tæ
 Gal-a-tæ' a, and
 Gal-a-thæ' a
 Ga-la' ti-a
 Ga-lax' i-a
 Gal' ba
 Ga-le' nus
 Ga-le' o-læ
 Ga-le' ri-a
 Ga-le' ri-us
 Ga-le' sus
 Gal-i-læ' a
 Ga-lin-thi-a' di-a
 Gal' li (3)
 Gal' li-a
 Gal-li-ca' nus
 Gal-li-e' nus
 Gal-li-na' ri-a
 Gal-lip' o-lis
 Gal-lo-græ' ci-a
 Gal-lo' ni-us

Gal' lus
 Ga-max' us
 Ga-me' li-a
 Gan-da-ri' tæ
 Gan' ga-ma
 Gan-gar' i-dæ
 Gan' ges
 Gan-nas' cus
 Gan' y-mede
 Gan-y-me' des
 Ga-ræt' i-cum
 Gar-a-man' tes
 Gar-a-man' tis
 Gar' a-mas
 Gar' a-tas
 Ga-re' a-tæ
 Ga-re-ath' y-ra
 Gar-ga' nus
 Gar-ga' phi-a
 Gar' ga-ra
 Gar' ga-ris

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Ga-ril'i-us
 Gar-git'ti-us
 Gar-i'tes
 Ga-rum'na
 Gas'tron
 Gath'e-æ
 Ga-the'a-tas
 Gau'lus Gau'le-on
 Gau'rus
 Ga'us Ga'os
 Ge-ben'na (9)
 Ge-dro'si-a
 Ge-ga'ni-i (4)
 Ge'la
 Ge-ia'nor
 Gel'li-a
 Gel'li-as
 Gel'li-us
 Ge'lo Ge'lon
 Ge'lo-i (3)
 Ge-lo'nes Ge-lo'ni
 Ge'los
 Ge-min'i-us
 Gem'i-nus
 Ge-na'bum
 Ge-nau'ni
 Ge-ne'na
 Ge-ni'sus
 Ge'ni-us
 Gen'se-ric
 Gen'ti-us (10)
 Gen'u-a
 Ge-nu'ci-us
 Ge-nu'sus
 Ge-nu'ti-a
 Ge-or'gi-ca
 Geor'gics, Eng.
 Ge-phy'ra
 Ge-phy'r'æ-i (3)
 Ge-ra'ni-a
 Ge-ran'thræ
 Ge-res'ti-cus
 Ger'gi-thum (9)
 Ger-go'bi-a
 Ge'i-en
 Ger-na'ni-a
 Ger-man'i-cus

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Ger-ma'ni-i (4)
 Ger'rhæ
 Ge'rus, and
 Ger'rhus
 Ge-ron'thræ
 Ge'ry-on (9.) and
 Ge-ry'o-nes
 Ges'sa-tæ
 Ges'sus
 Ge'ta (9)
 Ge'tæ
 Ge-tu'li-a
 Gi-gan'tes
 Gi-gar'tum
 Gi'gis
 Gil'do
 Gil'lo
 Gin-da'nes
 Gin'des
 Gin'ge
 Gin-gu'num
 Gip'pi-us
 Gis'co
 Gla-di-a-to'ri-i (4)
 Gla'nis
 Glaph'y-re, and
 Glaph'y-ra
 Glaph'y-rus
 Glau'ce
 Glau-cip'pe
 Glau-cip'pus
 Glau'con
 Glau-con'o-me
 Glau-co'pis
 Glau'cus
 Glau'ti-as
 Gli'con
 Glis'sas
 Glyc'e-ra
 Gly-ce'ri-um
 Gly'con
 Glym'pes
 Gna'ti-a (13) (7)
 Gni'dus
 Gnos'sis
 Gnos'si-a
 Gnos'sus

GR

Gob-a-nit'i-o (10)
 Go'bar
 Gob'a-res
 Gob'ry-as
 Gol'gi
 Gom'phi
 Go-na'tas
 Go-ni'a-des
 Go-nip'pus
 Gon'ni Gon-o-con'
 dy-los
 Go-noes'sa
 Go-nus'sa
 Gor-di-a'nus
 Gor'di-um
 Gor'di-us
 Gor-ga'sus
 Gor'ge
 Gor'gi-as
 Gor'go
 Gor'go-nes
 Gor-go'ni-a
 Gor-go'ni-us
 Gor-goph'o-ne
 Gor-goph'o-ra
 Gor'gus
 Gor-gyth'i-on
 Gor'tu-æ
 Gor'tyn
 Gor'tys
 Gor-ty'na
 Gor-tyn'i-a
 Got'thi (3)
 Grac'chus (12)
 Gra-di'vus
 Græ'ci (3)
 Græ'ci-a
 Græ'ci-a Mag'na
 Græ-ci'nus
 Græ'cus
 Gra'i-us
 Gra-ni'cus (20)
 Gra'ni-us
 Gra'ti-æ
 Gra-ti-a'nus
 Gra-tid'i-a
 Gra'ti-on (11)

Gra'ti-us (10)
 Gra'vi-i (4)
 Gra-vis'cæ
 Gra'vi-us
 Gre-go'ri-us
 Grin'nes
 Gro'phus
 Gryl'lus
 Gry-ne'um Gry-
 ni'um

Gry-ne'us
 Gy'a-rus, and
 Gy'a-ros
 Gy'as
 Gy-gæ'us
 Gy'ge
 Gy'ges (9)
 Gy'es
 Gy-lip'pus
 Gym-na'si-a

Gym-na'si-um
 Gym-ne'si-æ
 Gym'ne-tes
 Gym-nos-o-phus'tæ
Jim-nos'o-phists,
 Eng. (9)
 Gy-næ'ce-as
 Gyn-æ-co-thæ'nas
 Gyn'des
 Gy-the'um

H.

Ha'bis
 Ha-dri-a-nop'o-lis
 Ha-dri-a'nus
 Ha-dri-at'i-cum
 Hæ'mon
 Hæ-mo'ni-a
 Hæ'mus
 Ha'ges
 Hag'no
 Hag-nag'o-ra
 Ha-læ'sus, and
 Ha-le'sus
 Hal'a-la
 Hal-cy'o-ne
 Ha'les
 Ha-le'si-us
 Ha'li-a
 Ha-li-ac'mon (21)
 Ha-li-ar'tus (21)
 Hal-i-car-nas'sus
 Ha-lic'y-æ
 Ha-li'e-is
 Ha-lim'e-de
 Hal-ir-rho'ti-us (10)
 Hal-i-ther'sus
 Ha'li-us (20)
 Hal-i-zo'nes (21)
 Hal'mus
 Hal-my-des'sus
 Ha-loc'ra-tes
 Ha-lo'ne

Ha-lon-ne'sus
 Ha-lo'ti-a
 Ha-lo'tus
 Ha'lus
 Hal-y-æ'tus
 Hal-y-at'tes
 Ha'lys
 Ha-lyz'i-a
 Ham-a-dry'a-des
 Ha-max'i-a
 Ha-mil'car
 Ham'mon
 Han ni-bal
 Har'ca-lo
 Har-ma-te'li-a
 Har'ma-tris
 Ha-mil'lus
 Har-mo'di-us
 Har-mo'ni-a
 Har-mon'i-des
 Har'pa-gus
 Har-pal'i-ce
 Har-pa'li-on
 Har'pa-lus
 Har-pal'y-ce
 Har-pal'y-cus
 Har'pa-sa
 Har'pa-sus
 Har-poc'ra-tes
 Har-py'i-æ (4)
Har'pies, Eng.

Har-u'spex
 Has'dru-bal
 Ha-te'ri-us
 Hau'sta-nes
 Heb'do-le
 He'be
 He-be'sus
 He'brus
 Hec'a-le
 Hec-a-le'si-a
 Hec-a-me'de
 Hec-a-tæ'us
 Hec'a-te (8)
 Hec-a-te'si-a
 Hec-a-tom-bo'i-a
 Hec-a-tom-pho'ni-a
 Hec-a-tom'po-lis
 Hec-a-tom'py-los
 Hec'tor
 Hec'u-ba
 Hed'i-la
 He-don'a-cum
 Hed'u-i (3)
 He-dym'e-les
 He-gel'o-chus
 He-ge'mon
 Heg-e-si'nus
 Heg-e-si'a-nax
 He-ge'si-as
 Heg-e-sil'o-chus
 Heg-e-sin'o-us

Heg-e-sip'pus
 Heg-e-sip'y-le
 Heg-e-sis'tra-tus
 Heg-e-tor'i-des
 Hel'e-na (7)
 He-le'ni-a
 He-le'nor
 Hel'e-nus
 He-ler'ni Lu'cus
 He-li'a-des
 He-li-as'tæ
 Hel-i-ca'on
 Hel'i-ce
 Hel'i-con
 Hel-i-co-ni'a-des
 Hel-i-co'nis
 He-li-o-do'rus (21)
 He-li-o-ga-ba'lus
 (29)
 He-li-op'o-lis
 He-lis'son
 He'li-us
 He-lix'us
 Hel-lan'i-ce
 Hel-lan'i-cus
 Hel-la-noc'ra-tes
 Hel'las
 Hel'le
 Hel'len
 Hel-le'nes
 Hel-le-spon'tus
 Hel-lo'pi-a
 Hel-lo'ui-a
 He-lo'ris
 He-lo'rum, and
 He-lo'rus
 He'los
 He-lo'tæ, and
 He-lo'tes
 Hel-ve'ti-a
 Hel-ve'ti-i (4)
 Hel'vi-a
 Hel'vi-i (4)
 Hel-vi'na
 Hel-vi-us Cin'na
 He'lum
 He'i'y-mus

He-ma'thi-on
 He-mith'e-a
 He'mon
 He'mus
 Hen'e-ti
 He-ni'o-chi (3)
 He-phæs'ti-a
 He-phæs'ti-i (4)
 He-phæs'ti-o
 He-phæs'ti-on (11)
 Hep-ta-pho'nos
 Hep-tap'o-lis
 Hep-tap'y-los
 He'ra
 Her-a-cle'a
 Her-a-cle'i-a
 He-rac'le-um
 He-rac-le-o'tes
 Her-a-cli'dæ
 Her-a-cli'des
 Her-a-cli'tus (29)
 He-rac'li-us
 He-ræ'a
 He-ræ'um
 Her-bes'sus
 Her-ce'i-us
 Her-cu-la'ne-um
 Her'cu-les
 Her-cu'le-um
 Her-cu'le-us
 Her-cy'na
 Her-cyn'i-a
 Her-do'ni-a
 Her-do'ni-us
 He-ren'ni-us Se-ne'
 ci-o
 He're-us
 He-ril'lus
 Her'i-lus
 Her'ma-chus
 Her'mæ
 Her-mæ'a
 Her-mæ'um
 Her-mag'o-ras
 Her-man-du'ri
 Her-man'ni
 Her-maph-ro-di'tus

Her-ma-the'na
 Her-me'as
 Her-me'i-as
 Her'mes
 Her-me-si'a-nax
 Her-mi'as
 Her-min'i-us
 Her-mi'o-ne
 Her-mi-o'ni-æ
 Her-mi-on'i-cus Si'
 nus
 Her-mip'pus
 Her-moc'ra-tes
 Her-mo-do'rus
 Her-mog'e-nes
 Her-mo-la'us
 Her-mo-ti'mus
 Her-mun-du'ri
 Her'mus
 Her'ni-ci (4)
 He'ro
 He-ro'des
 He-ro-di-a'nus (21)
 He-rod'i-cus
 He-rod'o-tus
 Her'o-es
 He-ro'is
 He'ron
 He-roph'i-la
 He-roph'i-lus
 He-ros'tra-tus
 Her'pa
 Her'se
 Her-sil'i-a
 Her'tha, and Her'ta
 Her'u-li
 He-sæ'nus
 He-si'o-dus
 He-si'o-ne
 Hes-pe'ri-a
 Hes-per'i-des
 Hes'pe-ris
 Hes-per'i-tis
 Hes'pe-rus
 Hes'ti-a
 Hes-ti-æ'a (7)
 He'sus

He-sych'i-a
 He-sych'i-us
 He-tric'u-lum
 He-tru'ri-a
 Heu-rip'pa
 Hex-ap'y-lum
 Hi-ber'ni-a, and
 Hy-ber'ni-a
 Hi-bril'des
 Hic-e-ta'on
 Hi-ce'tas
 Hi-emp'sal
 Hi'e-ra
 Hi-e-rap'olis
 Hi'e-rax
 Hi'e-ro
 Hi-e-ro-ce'pi-a
 Hi-cr'o-cles
 Hi-e-ro-du'lum
 Hi-e-ron'i-ca
 Hi-e-ron'y-mus
 Hi-e-ro-ph'i-lus
 Hi-e-ro-sol'y-ma
 Hig-na'ti-a Vi'a
 Hi-la'ri-a
 Hi-la'ri-us
 Hi-mel'la
 Him'e-ra
 Hi-mil'co
 Hip-pag'o-ras
 Hip-pal'ci-mus
 Hip'pa-lus
 Hip-par'chi-a
 Hip-par'chus
 Hip-pa-ri'nus
 Hip-pa'ri-on
 Hip'pa-sus
 Hip'pe-us
 Hip'pi (3)
 Hip'pi-a
 Hip'pi-as
 Hip'pis
 Hip'pi-us
 Nip'po
 Hip-pob'o-tes
 Hip-pob'o-tus
 Hip-po-cen-tau'ri

Hip-poc'o-on
 Hip-po-cor-ys'tes
 Hip-poc'ra-tes
 Hip-po-cra'ti-a (11)
 Hip-po-cre'ne (7)
 Hip-pod'a-mas
 Hip-pod'a-me Hip-
 po-da-mi'a
 Hip-pod'a-mus
 Hip-pod'i-ce
 Hip-pod'ro-mus
 Hip'po-la
 Hip-pol'o-chus
 Hip-pol'y-te
 Hip-pol'y-tus
 Hip-pom'a-chus
 Hip-pom'e-don
 Hip-pom'e-nes
 Hip-po-mol'gi
 Hip'pon, and
 Hip'po
 Hip-po'na
 Hip-po'nax
 Hip-po-ni'a-tes
 Hip-po'ni-um
 Hip-pon'o-us
 Hip-pop'o-des
 Hip-pos'tra-tus
 Hip-pot'a-des
 Hip'po-tas, or
 Hip'po-tes
 Hip-poth'o-e
 Hip-poth'o-on
 Hip-poth-o-on'tis
 Hip-poth'o-us
 Hip-po'ti-on (11)
 Hip-pu'ris
 Hip'pus
 Hip'si-des
 Hi'ra
 Hir-pi'ni (4)
 Hir-pi'nus, Q.
 Hir'tus
 Hir'ti-a
 Hir'ti-us Au'lus
 His'bon
 His-pa'ni-a

His-pel'lum
 His'po
 His-pul'la
 His-tas'pes
 His'ter Pa-cu'vi-us
 His-ti-æ'a
 His-ti-æ'o-tis
 His-ti-æ'us
 His'tri-a
 Ho'di-us
 Hol'o-cron
 Ho-me'rus
 Ho'mer, Eng.
 Hom'o-le
 Ho-mo'le-a
 Hom-o-lip'pus
 Hom-o-lo'i-des
 Ho-mon-a-den'ses
 Ho-no'ri-us
 Ho'ra
 Ho-rac'i-tæ
 Hor-a-pol'lo
 Ho'ræ
 Ho-ra'ti-us
 Hor'ace, Eng.
 Hor'ci-as
 Hor-mis'das
 Hor-ra'tus
 Hor-ten'si-a
 Hor-ti'num
 Hor-ten'si-us
 Hor-to'na
 Ho'rus
 Hos-til'i-a
 Hos-til'i-us
 Hy-a-cin'thi-a
 Hy-a-cin'thus
 Hy'a-des
 Hy-ag'nis
 Hy'a-la
 Hy-am'po-lis
 Hy-an'thes
 Hy-an'tis
 Hy-ar'bi-ta
 Hy'as
 Hy'bla
 Hy-bre'as

Hy-bri'a-nes
 Hyc'ca-ra
 Hy'da, and Hy'de
 Hyd'a-ra
 Hy-dar'nes
 Hy-das'pes
 Hy'dra
 Hy-dra'o-tes
 Hy-dro-pho'ri-a
 Hy-drun'tum, and
 Hy'drus
 Hy-dru'sa
 Hy'e-la
 Hy-emp'sal
 Hy-ei'tus
 Hy-ge'i-a
 Hy-gi'a-na
 Hy-gi'nus
 Hy'la, and Hy'las
 Hy-lac'tor
 Hy-læ'us
 Hy'las
 Hy'lax
 Hy'læ
 Hyl'i-as

Hyl-la'i-cus
 Hyl'lus
 Hy-lon'o-me
 Hy-loph'a-gi (3)
 Hym-e-næ'us, and
 Hy'men
 Hy-met'tus
 Hy-pæ'pa, or
 Ip'e-pæ
 Hy-pæ'si-a
 Hyp'a-nis
 Hyp-a-ri'nus
 Hy-pa'tes
 Hyp'a-tha
 Hy-pe'nor
 Hy-per'bi-us
 Hyp-er-bo're-i
 Hy-pe're-a, and
 Hy-pe'ri-a
 Hyp-e-re'si-a
 Hy-per'i-des
 Hy-pe-ri'on (26)
 Hyp-erm-nes'tra
 Hy-per'ba-tus
 Hy-per'o-chus

Hy-phæ'us
 Hyp'sa
 Hyp-se'a
 Hyp-se'nor
 Hyp-se'us
 Hyp-si-cra-te'a
 Hyp-sic'ra-tes
 Hyp-sip'y-le
 Hyr-ca'ni-a
 Hyr-ca'nium ma're
 Hyr-ca'nus
 Hyr'i-a
 Hy-ri'e-us, and
 Hyr'e-us
 Hyr-mi'na
 Hyr'ne-to, and
 Hyr'ne-tho
 Hyr-nith'i-um
 Hyr'ta-cus
 Hys'i-a
 Hys'pa
 Hys'sus, and
 Hys'si (3)
 Hys-tas'pes
 Hys-ti-e'us

I.

I'a
 I-ac'chus
 I-a'der
 I-a-le'mus
 I-al'me-nus
 I-al'y-sus
 I-am'be
 I-am'bli-cus
 I-am'e-nus
 I-am'i-dæ
 Ja-nic'u-lum
 I-a-ni'ra
 I-an'the
 I-an'the-a
 Ja'nus
 Jap'e-tus

I-a'pis
 I-a-pyg'i-a
 I-a'pyx
 I-ar'bas
 I-ar'chas, and
 Jar'chas
 I-ar'da-nus
 I-as'i-des
 I-a'si-on (11,) and
 I-a'si-us
 Ja'son
 I'a-sus
 I-be'ria
 I-be'rus
 I'bi (3)
 I'bis

Ib'y-cus
 I-ca'ri-a
 I-ca'ri-um ma're
 I-ca'ri-us
 Ic'a-rus
 Ic'ci-us (10)
 Ic'e-los
 I-ce'ni
 Ic'e-tas
 Ich'næ
 Ich-nu'sa
 Ich-o-nu'phis
 Ich-thy-oph'a-gi (3)
 Ich'thys
 I-cil'i-us
 Ic'i-us (10)

I'cos	Il'i-um, or Il'i-on	In'u-i Cas'trum
Ic-ti'nus	Il-lib'e-ris	I-ny'cus
I'da	Il-lip'u-la	I'o
I-dæ'a	Il-li-tur'gis	I-ob'a-tes, and
I-dæ'us	Il-lyr'i-cum	Jo-ba'tes
Id'a-lus	Il'ly-ris, and	I'o-bes
Id-an-thyr'sus	Il-lyr'i-a	Jo-cas'ta
I-dar'nes	Il-lyr'i-cus Si'nus	I-o-la'i-a
I'das	Il-lyr'i-us	I'o-las, or I-o-la'us
Id'e-a (29)	Il'u-a	I-ol'chos
I-des'sa	I-lyr'gis	I'o-le
I-dit-a-ri'sus	I'lus	I'on
Id'mon	I-man-u-en'ti-us	I-o'ne
I-dom'e-ne	(10)	I-o'nes
I-dom-e-ne'us, or	Im'a-us (29)	I-o'ni-a
I-dom'e-neus (29)	Im'ba-rus	I-o'ni-um Ma're
I-do'the-a	Im-brac'i-des	I-o'pas
I-dri'e-us	Im-bras'i-des	I'o-pe, and Jop'pa
I-du'be-da	Im'bra-sus	I'o-phon
I-du'me, and	Im'bre-us	Jor-da'nes
Id-u-me'a	Im'bri-us	Jor-nan'des
I-dy'i-a	Im-briv'i-um	I'os
Jen'i-sus	Im'bro-s	Jo-se'phus Fla'vi-us
Je'ra	In'a-chi	Jo-vi-a'nus
Jer'i-cho	I-na'chi-a	Jo'vi-an, Eng.
Je-ro'mus, and	I-nach'i-dæ	Iph-i-a-nas'sa
Je-ron'y-mus	I-nach'i-des	Iph'i-clus, or
Je-ru'sa-lem	I-na'chi-um	Iph'i-cles
I-e'tæ	In'a-chus	I-phic'ra-tes
I-ge'ni (29)	I-nam'a-mes	I-phid'a-mus
Ig-na'ti-us	I-nar'i-me	Iph-i-de-mi'a (29)
Il-a-i'ra	In'a-rus	Iph-i-ge-ni'a (29)
Il'ba	In-ci-ta'tus	Iph-i-me-di'a
Il-e-ca'o-nes, and	In-da-thyr'sus	I-phim'e-don
Il-e-ca-o-nen'ses	In'di-a	Iph-i-me-du'sa
I-ler'da	In-dig'e-tes	I-phin'o-e
Il'i-a, or Rhe'a	In-dig'e-ti (3)	I-phin'o-us
I-li'a-ci Lu'di (3)	In'dus	I'phis
I-li'a-cus	I'no	I-phit'i-on (11)
I-li'a-des	I-no'a	Iph'i-tus
Il'i-as	I-no'us	Iph'thi-me
Il'i-on	I-no'res	Ip-se'a (29)
I-li'o-ne	In'su-bres	I'ra
Il-i-o'ne-us, or	In-ta-pher'nes	I-re'ne
I-li'o-neus (29)	In-te-ram'na	Ir-e-næ'us
I-lis'sus	In-ter-ca'ti-a (11)	I-re'sus
I-lith-y-i'a	In-ter'rex	I'ris

I'rus
 Is'a-das
 I-sæ'a
 I-sæ'us
 Is'a-mus
 I-san' der
 I-sa'pis
 I'sar, and Is'a-ra
 I'sar, and I-sæ'us
 I-sar'chus
 I-sau'ri-a
 I-sau'ri-cus
 I-sau'rus
 Is-che'ni-a
 Is-cho-la'us
 Is-chom'a-chus
 Is-chop'o-lis
 Is'i-a (10)
 Is-de-ger'des
 Is'i-a-co'rum Por'
 tus
 Is-i-do'rus
Is'i-dore, Eng.
 I'sis
 Is'ma-rus, and
 Is'ma-ra
 Is-me'ne
 Is-me'ni-as
 Is-men'i-des
 Is-me'nus
 I-soc'ra-tes

Is'sa
 Is'se
 Is'sus
 Is'ter, and Is'trus
 Ist'hmi-a
 Ist'hmi-us
 Ist'hmus
 Is-ti-æ'o-tis
 Is'tri-a
 Is-trop'o-lis
 I'sus
 I-ta'li-a
It'a-ly, Eng.
 I-tal'i-ca
 I-tal'i-cus
 It'a-lus
 I-tar'gris
 It'e-a
 I-tem'a-les
 Ith'a-ca
 I-thob'a-lus
 I-tho'me
 Ith-o-ma'i-a
 Ith-y-phal'lus
 I-to'ni-a
 I-to'nus
 It-u-iæ'a
 I-tu'rum
 It'y-lus
 It-y-ræ'i (3)
 I'tys

Ju'ba
 Ju-dæ'a
 Ju-gan'tes
 Ju-ga'ri-us
 Ju-gur'tha
 Ju'li-a
 Ju-li-a'nus
Ju'li-an, Eng.
 Ju'li-i (4)
 Ju-li-o-ma'gus
 Ju-li-op'o-lis
 Julis
 Ju'li-us Cæ'sar
 I-u'lus
 Ju'ni-a
 Ju'no
 Ju-no-na'li-a
 Ju-no'nes
 Ju-no'ni-a
 Ju-no'nis
 Ju'pi-ter
 Jus-ti'nus
 Ju-tur'na
 Ju-ve-na'lis
Ju've-nal, Eng.
 Ju-ven'tas
 Ju-ver'na, or
 Hi-ber'ni-a
 Ix-ib'a-tæ
 Ix-i'on
 Ix-i-on'i-des

L.

La-an' der
 La-ar'chus
 Lab'a-ris
 Lab'da
 Lab'da-cus
 Lab'da-lon
 La'be-o
 La-be'ri-us
 La-bi cum
 La-bi-e'nus

Lab-i-ne'tus
 La-bo'bi-us
 La-bob'ri-gi (3)
 Lab-o'tas
 La-bra'de-us
 Lab-y-rin'thus
 La-cæ'na
 Lac-e-dæ'mon
 Lac-e-dæ-mo'ni-i
 Lac-e-dæm'o-nes

Lac-e-de-mo'ni-ans
 La-cer'ta
 Lach'a-res
 La'ches
 Lach'e-sis
 Lac'i-das
 La-ci'des
 La-cin'i-a
 La-cin-i-en'ses
 La-cin'i-um

Lac'mon
 La'co
 La-cob'ri-ga
 La-co'ni-a,
 La-con'i-ca, and
 Lac-e-dæ'mon
 Lac'ra-tes
 Lac'ri-nes
 Lac-tan'ti-us (10)
 Lac'ter
 Lac'y-des
 Lac-y'dus
 La'das
 La'de
 La'des
 La'don
 Læ'laps
 Læ'li-a
 Læ-li-a'nus
 Læ'li-us, C.
 Læ'na, and
 Le-æ'na
 Læ'ne-us
 Læ'pa Mag'na
 La-cr'tes
 La-cr'ti-us Di-og'
 e-nes
 Læ-stryg'o-nes
 Læ'ta
 Læ-to'ri-a
 Læ'tus
 Læ'vi (3)
 Læ-vi'nus
 La-ga'ri-a
 La'gi-a
 Lag'i-des
 La-cin'i-a
 La'gus
 La-gu'sa
 La-gy'ra
 La'i-as
 La'is
 La-i'a-des
 La'i-us
 Lal'a-ge
 La-las'sis
 Lam'a-chus

La-mal'mon
 Lam-bra'ni (3)
 Lam'brus
 La'mi-a
 La-mi'a-cum bel'
 lum
 La'mi-æ
 La'mi-as Æ'li-us
 La-mi'ius
 Lam'pe-do
 Lam-pe'ti-a
 Lam'pe-to, and
 Lam'pe-do
 Lam'pe-us, and
 Lam'pi-a
 Lam'pon, Lam'pos,
 or Lam'pus
 Lam-po'ni-a, and
 Lam-po'ni-um
 Lam-po'ni-us
 Lam-prid'i-us
 Æ'li-us
 Lam'prus
 Lamp'sa-cus, and
 Lamp'sa-chum
 Lamp-te'ri-a
 Lam'pus
 La'mus
 Lam'y-rus
 La-nas'sa
 Lan'ce-a
 Lan'ci-a
 Lan'di-a
 Lan'gi-a
 Lan-go-bar'di (3)
 La-nu'vi-um
 La-o-bo'tas, or
 Lab'o-tas
 La-oc'o-on
 La-od'a-mas
 La-o-da-mi'a (29)
 La-od'i-ce
 La-od-i-ce'a
 La-od-i-ce'ne
 La-od o-chus
 La-o-go'nus
 La-og'o-ras

La-og'o-re
 La-om'e-don
 La-om-e-don'te-us
 La-om-e-don-ti'a-
 dæ
 La-on'o-me
 La-on-o-me'ne
 La-oth'o-e
 La'o-us
 Lap'a-thus
 Laph'ri-a
 La-phys'ti-um
 La-pid'e-us
 Lap'i-thæ
 Lap'i-tho
 Lap'i-thus
 Lap-i-thæ'um
 La'ra, or La-ran'da
 La-ren'ti-a, and
 Lau-ren'ti-a
 La'res
 Lar'ga
 Lar'gus
 La-ri'des
 La-ri'na
 La-ri'num
 La-ris'sa
 La-ris'sus
 La'ri-us
 Lar'nos
 La-ro'ni-a
 Lar'ti-us Flo'rus
 Lar-to-læt'a-ni
 Lar'væ
 La-rym'na
 La-rys'i-um
 Las'si-a (10)
 Las'sus, or La'sus
 Las'the-nes
 Las-the'ni-a, or
 Las-the-ni'a (29)
 Lat'a-gus
 Lat-e-ra'nus Plau'
 tus
 La-te'ri-um
 La-ti-a'lis
 La-she-a'lis

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La-ti-a'ris
La-fic-a'ris
 La-ti'ni
 La-tin'i-us
 La-ti'nus
 La'ti-um
La'fic-um
 La'ti-us (10)
 Lat'mus
 La-to'us
 La-to'is
 La-to'na
 La-top'o-lis
 La'tre-us
 Lau-da'mi-a
 La-ver'na
 Lau-fel'la
 Lav-i-a'na
 La-vi'ni-a
 La-vin'i-um, or
 La-vi'num
 Lau'ra
 Lau-ren-ta'li-a
 Lau-ren'tes a'gri
 Lau-ren'ti-a
 Lau-ren-ti'ni (4)
 Lau-ren'tium
 Lau-ren-ti-us (10)
 Lau'ri-on
 Lau'ron
 La'us Pom-pe'i-a
 Lau'sus
 Lau'ti-um
 Le'a-des
 Le-æ'i (3)
 Le-æ'na
 Le-an'der
 Le-an'dre
 Le-an'dri-as
 Le-ar'chus
 Leb-a-de'a
 Leb'e-dus, or
 Leb'e-dos
 Le-be'na
 Le-bin'thos, and
 Le-hyn'thos
 Le-chæ'um

LE

Lec'y-thus
 Le'da
 Le-dæ'a
 Le'dus
 Le'gi-o
 Le'i-tus
 Le'laps
 Lei'e-ges
 Le'lex
 Le-man'nus
 Lem'nos
 Le-mo'vi-i (3)
 Lem'u-res
 Le-mu'ri-a, and
 Le-mu-ra'li-a
 Le-næ'us
 Len-tu-lus
 Le'o
 Le-o-co'ri-on
 Le-oc'ra-tes
 Le-od'a-mas
 Le-od'o-cus
 Le-og'o-ras
 Le'on
 Le-o'na
 Le-on'a-tus (29)
 Le-on'i-das
 Le-on'ti-um, and
 Le-on-ti'ni (4)
 Le-on-to-ceph'a-lus
 Le-on'ton, or
 Le-on-top'o-lis
 Le-on-tych'i-des
 Le'os
 Le-os'the-nes
 Le-o-tych'i-des
 Lep'i-da
 Lep'i-dus M.
 Æ-mil'i-us
 Le-phyr'i-um
 Le-pi'nus
 Le-pon'ti-i (4)
 Le'pre-os
 Le'pri-um
 Lep'ti-nes
 Lep'tis
 Le'ri-a

LI

Le-ri'na, or Pla-
 na'si-a
 Ler'na
 Le'ro
 Le'ros
 Les'bos
 Les'bus, or Les'bos
 Les'ches
 Les-tryg'o-nes
 Le-ta'nium
 Le-thæ'us
 Le'the
 Le'tus
 Le-va'na
 Leu'ca
 Leu'cas
 Leu-ca'tes
 Leu-ca'si-on
 Leu-cas'pis
 Leu'ce
 Leu'ci
 Leu-cip'pe
 Leu-cip'pi-des
 Leu-cip'pus
 Leu'co-la
 Leu'con
 Leu-co're
 Leu-co'nes
 Leu-con'o-e
 Leu-cop'e-tra
 Leu'co-phrys
 Leu-cop'o-lis
 Leu'cos
 Leu-co'si-a
 Leu-co-syr'i-i (4)
 Leu-co'th-oe, or
 Leu-co'the-a
 Lenc'ira
 Lenc'trum
 Leu'cus
 Leu-cy-a'ni-as
 Le-vi'nus
 Leu-tych'i-des
 Lex-o'vi-i (4)
 Li-ba'ni-us
 Lib'a-nus
 Lib-en-ti'na

Li'ber
 Lib'e-ra
 Lib-er-a'li-a
 Li-ber'tas
 Li-be'thra
 Li-beth'ri-des
 Lib'i-ci, Li-be'ci-i,
 or Li'bri
 Lib-i-ti'na
 Li'bo
 Li'bon
 Lib-o-phœ-ni'ces
 Li-bur'na
 Li-bur'ni-a
 Li-bur'ni-des
 Li-bur'num ma'ie
 Li-bur'nus
 Li'by-a
 Lib'y-cum ma're
 Lib'y-cus, and
 Li-bys'tis
 Li'bys
 Li-bys'sa
 Lic'a-tes
 Li'cha
 Li'chas
 Li'ches
 Li-cin'i-a
 Li-cin'i-us
 Li-ci'nus
 Li-cym'ni-us
 Li'de
 Li-ga'ri-us
 Li-ge'a (29)
 Li'ger
 Li'ger, or Lig'e-ris
 Lig'o-ras
 Lig'u-res
 Li-gu'ri-a
 Lig-u-ri'nus
 Li'gus
 Li-gus'ti-cæ Al'pes
 Lig'y-es
 Li-gyr'gum
 Li-læ'a
 Lil-y-bæ'um
 Li-mæ'a

Li-me'ni-a
 Lim'næ
 Lim-næ'um
 Lim-na-tid'i-a
 Lim-ni'a-ce
 Lim-no'ni-a
 Li'mon
 Lin-ca'si-i (4)
 Lin'dus
 Lin'go-nes
 Lin-ter'na pa'lus
 Lin-ter'num
 Li'nus
 Li'o-des
 Lip'a-ra
 Lip'a-ris
 Liph'lum
 Lip-o-do'rus
 Li-quen'ti-a
 Lir-cæ'us
 Li-ri'o-pe
 Li'ris
 Li-sin'i-as
 Lis'son
 Lis'sus
 Lis'ta
 Lit'a-brum
 Lit'a-na
 Li-tav'i-cus
 Li-ter'num
 Lith-o-bo'li-a
 Li'thrus
 Li-tu'bi-um
 Lit-y-er'sas
 Liv'i-a Dru-sil'la
 Liv-i-ne'i-us
 Li-vil'la
 Li'vi-us An-dro-
 ni'cus
 Lix'us
 Lo'bon
 Lo'ce-us
 Lo'cha
 Lo'chi-as
 Lo'ci
 Lo'cris
 Lo-cus'ta

Lo-cu'ti-us
 Lol'li-a Paul-li'na
 Lol-li-a'nus
 Lol'li-us
 Lon-di'num
 Lon'don, Eng.
 Lon-ga-re'nus
 Lon-gim'a-nus
 Lon-gi'nus
 Lon-go-bar'di
 Lon'gu-la
 Lon-gu'ti-ca
 Lor'di (3)
 Lor'y-ma
 Lo'tis, or Lo'tos
 Lo-toph'a-gi (3)
 Lo'us, and A'o-us
 Lu'a
 Lu'ca
 Lu'ca-gus
 Lu-ca'ni
 Lu-ca'ni-a
 Lu-ca'ni-us
 Lu-ca'nus
 Lu'can, Eng.
 Lu-ca'ri-a, or
 Lu-ce'ri-a
 Luc-ce'i-us
 Lu'ce-res
 Lu-ce'ri-a
 Lu-ce'ti-us (10)
 Lu-ci-a'nus
 Lu'ci-an, Eng.
 Lu'ci-fer
 Lu-cil'i-us
 Lu-cil'la
 Lu-ci'na
 Lu'ci-us
 Lu-cre'ti-a
 Lu-cret'i-lis
 Lu-cre'ti-us
 Lu-cri'num
 Lu-cri'nus
 Luc-ta'ti-us
 Lu-cul'le-a
 Lu-cul'lus
 Lu'cu-mo

Lu'cus
 Lug-du'num
 Lu'na
 Lu'pa
 Lu-per'cal (29)
 Lu-per-ca'li-a
 Lu-per'ci
 Lu-per'cus
 Lu'pi-as, or Lu'pi-a
 Lu'pus
 Lu-si-ta'ni-a
 Lu-so'nes
 Lus'tri-cus Bru-ti-
 a'nus
 Lu-ta'ti-us Cat'u-
 las
 Lu-te'ri-us
 Lu-te'ti-a
 Lu-to'ri-us
 Ly-æ'us
 Ly'bas
 Lyb'y-a, or Ly-
 bis'sa
 Lyc'a-bas
 Lyc-a-be'tus
 Ly-cæ'a
 Ly-cæ'um
 Ly-cæ'us
 Ly-cam'bes
 Ly-ca'on
 Lyc-a-o'ni-a
 Ly'cas
 Ly-cas'te
 Ly-cas'tum
 Ly-cas'tus
 Ly'ce

Ly'ces
 Ly-ce'um
 Lych-ni'des
 Lyc'i-a
 Lyc'i-das
 Ly-cim'na
 Ly-cim'ni-a
 Ly-cis'cus
 Lyc'i-us
 Lyc-o-me'des
 Ly'con
 Ly-co'ne
 Lyc'o-phron
 Ly-cop'o-lis
 Ly-co'pus
 Ly-co'ri-as
 Ly-co'ris
 Ly-cor'mas
 Ly-cor'tas
 Lyc-o-su'ra
 Lyc'tus
 Ly-cur'gi-des
 Ly-cur'gus
 Ly'cus
 Ly'de
 Lyd'i-a
 Lyd'i-as
 Lyd'i-us
 Ly'dus
 Lyg'da-mis, or
 Lyg'da-mus
 Lyg'i-i (4)
 Ly'gus
 Ly-mi're
 Ly'max
 Lyn-ci'des

Lyn-ces'tæ
 Lyn-ces'tes
 Lyn-ces'ti-us
 Lyn-ce'us
 Lyn'cus, Lyn-
 cæ'us, or Lynx
 Lyn'dus
 Lyr'cæ
 Lyr-cæ'us
 Lyr-ce'a
 Lyr'cus
 Lyr-nes'sus
 Ly-san'der
 Ly-san'dra
 Ly-sa'ni-as
 Ly'se
 Ly-si'a-des
 Lys-i-a-nas'sa
 Ly-si'a-rax
 Lys'i-as
 Lys'i-cles
 Ly-sid'i-ce
 Ly-sim'a-che
 Lys-i-ma'chi-a
 Ly-sim'a-chus
 Lys-i-me'li-a
 Ly-sin'o-e (8)
 Ly-sip'pe
 Ly-sip'pus
 Ly'sis
 Ly-sis'tra-tus
 Ly-sith'o-us
 Ly'so
 Ly-tæ'a
 Ly-za'ni-as

M.

Ma'cæ
 Ma'car
 Ma-ca're-us
 Ma-ca'ri-a

Mac'a-ris
 Ma-ced'nus
 Mac'e-do
 Mac-e-do'ni-a

Mac-e-don'i-cus
 Ma-cel'la
 Ma'cer Æ-myl'i-us
 Ma-chæ'ra

Ma-chan'i-das
 Ma-cha'on
 Ma'cra
 Mac-ri-a'nus
 Ma-cri'nus, M.
 Ma'cro
 Ma-cro'bi-i (4)
 Ma-cro'bi-us
 Mac'ro-chir
 Ma-cro'nes
 Mac-to'ri-um
 Mac-u-lo'nus
 Ma-de'tes
 Mad'y-es
 Ma-des'tes
 Mæ-an'der
 Mæ-an'dri-a
 Mæ-ce'nas
 Mæ'di (3)
 Mæ'li-us
 Mæm-ac-te'ri-a
 Mæn'a-des
 Mæn'a-la
 Mæn'a-lus
 Mæ'ni-us
 Mæ'non
 Mæ-o'ni-a
 Mæ-on'i-dæ
 Mæ-on'i-des
 Mæ'o-nis
 Mæ-o'tæ
 Mæ-o'tis Pa'lus
 Mæ'si-a Syl'va
 Mæ'vi-a
 Mæ'vi-us
 Ma'gas
 Ma-gel'la
 Mag'e-tæ
 Ma'gi
 Ma'gi-us
 Mag'na Græ'ci-a
 Mag-nen'ti-us (10)
 Mag'nes
 Mag-ne'si-a
 Ma'go
 Ma'gon
 Mag-on-ti'a-cum

Ma'gus
 Ma-her'bal
 Ma'i-a
 Ma-jes'tas
 Ma-jo-ri-a'nus
 Ma-jor'ca
 Ma'la For-tu'na
 Ma-le'a
 Ma'li-a
 Mal'ho, or Ma'tho
 Ma'li-i (4)
 Ma'lis
 Mal'le-a, or Mal'li-a
 Mal'li-us
 Mal'los
 Mal-thi'nus
 Ma-ma'us
 Ma-mer'cus
 Ma-mer'thes
 Mam-er-ti'na
 Ma-m-cr-ti'ni (4)
 Ma-mil'i-a
 Ma-mil'i-i (3)
 Ma-mil'i-us
 Mam-mæ'a
 Ma-mu'ri-us Ve-tu'
 ri-us
 Ma-mur'ra
 Ma-nas'ta-bal
 Man-ci'nus
 Man-da'ne
 Man-da'nes
 Man-de'la
 Man-do'ni-us
 Man'dro-cle;
 Man'dron
 Man-du'bi-i (4)
 Man-du-bra'ti-us
 Ma'nes
 Ma-ne'tho
 Ma'ni-a
 Ma-nil'i-a
 Ma-nil'i-us
 Man'i-mi
 Man'li-a
 Man'li-us Tor-qua'
 tus

Man'nus
 Man-sue'tus
 Man-ti-ne'a
 Man-ti-ne'us
 Man'ti-us
 Man'to
 Man'tu-a
 Mar-a-can'da
 Mar'a-tha
 Mar'a-thon
 Mar'a-thos
 Mar-cel'la
 Mar-cel-li'nus Am-
 mi-a'nus
 Mar-cel'lus
 Mar'ci-a (10)
 Mar-ci-a'na
 Mar-she-a'na
 Mar-ci-a-nop'o-lis
 Mar-ci-a'nus
 Mar'ci-us Sa-bi'nus
 Mar-co-man'ni
 Mar'cus
 Mar'di (3)
 Mar'di-a
 Mar-do'ni-us
 Mar'dus
 Mar-e-o'tis
 Mar-gin'i-a, and
 Mar-gi-a'ni-a
 Mar-gi'tes
 Ma-ri'a-ba
 Ma-ri'a, or Ma'ri-a
 (29)
 Ma-ti-am'ne
 Ma-ri-a'næ Fos'sæ
 Ma-ri-an'dy-num
 Ma-ri-a'nus
 Ma-ri'ca
 Mar'i-cus
 Ma-ri'na
 Ma-ri'nus
 Mar'y-on
 Ma-ris'sa
 Ma-ri'ta
 Ma'ris
 Mar'i-sus

Ma'ri-us
 Mar'ma-cus
 Mar-ma-ren'ses
 Mar-mar'i-ca
 Mar-mar'i-dæ
 Mar-ma'ri-on
 Ma'ro
 Mar-o-bod'u-i (3)
 Ma'ron
 Mar-o-ne'a
 Mar-pe'si-a (10)
 Mar-pes'sa
 Mar-pe'sus
 Mar'res
 Mar-ru'vi-um, or
 Mar-ru'bi-um
 Mars
 Mar'sa-la
 Mar-sa'us
 Mar'se (8)
 Mar'si (3)
 Mar-sig'ni (3)
 Mar-sy'a-ba
 Mar'tha
 Mar'ti-a
Mar'tia-a
 Mar-ti-a'lis
 Mar'ti-a', Eng.
 Mar-ti-a'nus
 Mar-ti'na
 Mar-tin-i-a'nus
 Mar'ti-us (10)
 Ma-rul'ius
 Mas'sa Bæb
 Mas-æ-syl'i-i (4)
 Mas-i-nis'sa
 Mas'sa-ga
 Mas-sag'e-tæ
 Mas-sa'na
 Mas-sa'ni (3)
 Mas'si-cus
 Mas-sil'i-a (7)
 Ma-su'ri-us
 Mas-sy'la
 Ma'tho
 Ma-ti-e'ni
 Ma-ti'nus

Ma-tis'co
 Ma-tra'li-a
 Ma-tro'na
 Mat-ro-na'li-a
 Ma-ti'a-ci (3)
 Ma-tu'ta
 Ma'vors
 Ma-ver'ti-a
 Mau'ri (3)
 Mau-ri-ta'ni-a
 Mau'rus
 Mau-ru'si-i (4)
 Mau-so'lus
 Max-en'ti-us (10)
 Ma-xi-mil-i-a'na
 Max-im-i-a'nus
 Max-i-mi'nus
 Max-i-min, Eng.
 Max'i-musMag'nus
 Maz'a-ca
 Ma-za'ces
 Ma-ze'us
 Ma-za'tes
 Maz'e-as
 Ma-z'ices, and
 Ma-zy'ges
 Me-chæ'ne-us
 Me-cæ'as, or Me-
 cæ'as
 Me-cis'te-us
 Mec'ti-da
 Me-de'a
 Me-des-i-cas'te (8)
 Me'di-a (7)
 Me'di-as
 Me'di-cus
 Me-di-o-ma-ti'ces
 Med-i-tri'na
 Me-do'a-cus, or
 Me-du'a-cus
 Med-o-buth'y-ni
 Me-dob'ri-ga
 Me'den
 Me-don'ti-as (10)
 Med-u-a'na
 Med-ul-li'na
 Me'dus

Me-du'sa
 Me-ga'i'i-zi
 Meg-a-by'zus
 Meg'a-cles
 Me-gac'li-des
 Me-gæ'ra
 Me-ga'le-as
 Meg-a-le'si-a
 Me-ga'li-a
 Meg-a-lop'o-lis
 Meg-a-me'de
 Meg-a-ni'ra
 Meg-a-pen'thes
 Meg'a-ra (29)
 Meg-a're-us
 Meg'a-ris
 Me-gar'sus
 Me-gas'the-nes
 Me'ges
 Me-gil'la
 Me-gis'ta
 Me'la Pom-po'ni-us
 Me-gis'ti-a
 Me-læ'næ
 Me-lam'pus
 Mel-anch-læ'ni
 Me-lan'chrus
 Mel'a-ne
 Me-la'ne-us
 Me-lan'i-da
 Me-la'ni-on
 Mel-a-nip'pe
 Mel-a-nip'pi-des
 Mel-a-nip'pus
 Mel-a-nos'y-ri
 Me-lan'thi-i (4)
 Me-lan'thi-us
 Me-lan'tho
 Me-lan'thus
 Me'las
 Mel-e-a'ger
 Me-le-ag'ri-des
 Mel-e-san'der
 Me'les
 Mel-e-sig'e-nes, or
 Mel-e-sig'e-na
 Me'li-a

Mel-i-bæ'us
 Mel-i-cer'ta
 Mel-i-gu'nis
 Me-li'na
 Me-li'sa
 Me-lis'sa
 Me-lis'sus
 Mel'i-ta
 Mel-i'te'ne
 Mel'i-tus, Accuser
 of Socrates
 Me'li-us
 Mel-ix-an'drus
 Mel'la An-næ'us
 Me-lob'o-sis (29)
 Me'lon
 Me'los
 Mel'pi-a
 Mel-pom'e-ne (29)
 Me-mac'e-ni
 Mem'mi-a
 Mem'mi-us
 Mem'non
 Mem'phis
 Mem-phi'tis
 Me'na, or Me'nes
 Me-nal'cas
 Me-nal'ci-das
 Men-a-lip'pe
 Men-a-lip'pus
 Me-nan'der
 Me-na'pi-i (4)
 Men'a-pis
 Me'nas
 Men-che'res
 Men'des
 Me-nec'les
 Me-nec'li-des
 Me-nec'ra-tes
 Men-e-de'mus
 Me-neg'e-tas
 Men-e-la'i-a
 Men-e-la'us
 Me-ne'ni-us
 A-grip'pa
 Men'e-phron
 Me'nes

Men-es-the'i Por'tus
 Me-nes'te-us, or
 Me-nes'the-us,
 or Mnes'the-us
 Me-nes'thi-us
 Men'e-tas
 Me-nip'pa
 Me-nip'pi-des
 Me-nip'pus
 Me'ni-us
 Men'nis
 Me-nod'o-tus
 Me-næ'ce-us
 Me-næ'tes
 Me-næ'ti-us (10)
 Me'non
 Me-nop'hi-lus
 Men'ta, or Min'the
 Men'tes
 Men-tis'sa
 Men'to
 Men'tor
 Me-nyl'hus
 Me'ra
 Me'ra, or Mæ'ra
 Mer-cu'ri-us
Mer'cu-ry, Eng.
 Me-ri'o-nes
 Mer'me-rus
 Merm'na-dæ
 Mer'o-e (8)
 Mer'o-pe (8)
 Me'rops
 Me'ros
 Mer'u-la
 Me-sab'a-tes
 Me-sa'bi-us
 Me-sa'pi-a
 Me-sau'bi-us
 Me-sem'bri-a
 Me-se'ne
 Mes-o-me'des
 Mes-o-po-ta'mi-a
 Mes-sa'la
 Mes-sa-li'na (3)
 Mes-sa-li'nus

Mes-sa'na
 Mes-sa'pi-a
 Mes'sa-tis
 Mes'se (3)
 Mes-se'is (5)
 Mes-se'ne, or
 Mes-se'na
 Mes-se'ni-a
 Mes'tor
 Me-su'la
 Met'a-bus
 Met-a-git'ni-a
 Met-a-ni'ra
 Met-a-pon'tum
 Met-a-pon'tus
 Me-tau'rus
 Me-tel'la
 Me-tel'li (3)
 Me-thar'ma
 Me-thi'on (11)
 Me-tho'di-us
 Me-tho'ne
 Me-thyd'ri-um
 Me-thym'na
 Me-ti-a-du'sa
 Me-til'i-a
 Me-til'i-i (4)
 Me-til'i-us
 Me-ti'o-chus
 Me'ti-on (11)
 Me'tis
 Me-tis'cus
 Me'ti-us (10)
 Me-tæ'ci-a
 Me'ton
 Met'o-pe
 Me'tra
 Me-tro'bi-us
 Met'ro-cles
 Met-ro-do'rus
 Me-troph'a-nes
 Me-tro'p'o-lis
 Met-ti-us
 Me-va'ni-a
 Me'vi-us
 Me-zen'ti-us (10)
 Mi-ce'a

Mi-cip'sa
 Mic'y-thus (27)
 Mi'das
 Mi-de'a of Argos
 Mid'i-a of Beotia
 Mi-la'ni-on
 Mi-le'si-i
 Mi-le'si-us (10)
 Mi-le'ti-a
 Mi-le'ti-um (10)
 Mi-le'tus
 Mil'i-as
 Mil'i-chus
 Mi-li'nus
 Mil-i-o'ni-a
 Mi'lo
 Mil-o'ni-us
 Mil-ti'a-des
 Mil'to
 Mil'vi-us
 Mil'y-as
 Mi-mal'lo-nes
 Mi'mas
 Mim-ner'mus
 Min'ci-us (10)
 Min'da-rus
 Mi-ne'i-des
 Mi-ner'va
 Min-er-va'li-a
 Min'i-o
 Min-næ'i (3)
 Mi-no'a
 Mi-no'is
 Mi'nos
 Min-o-tau'rus
 Min'the
 Min-tur'næ
 Mi-nu'ti-a (10)
 Mi-nu'ti-us
 Min'y-æ
 Min'y-as
 Min'y-cus
 Mi-ny'i-a
 Min'y-tus
 Mir'a-ces
 Mi-se'num
 Mi-se'nus

Mi-sith'e-us
 Mi'thras
 Mith-ra-cen'ses
 Mith-ra-da'tes
 Mi-thre'nes
 Mith-ri-da'tes
 Mith-ri-da'tis
 Mith-ro-bar-za'nes
 Mit-y-le'ne, and
 Mit-y-le'næ
 Mi'tys
 Miz'æ-i
 Mna-sal'ces (13)
 Mna'si-as
 Mnas'i-cles
 Mna-sip'pi-das
 Mna-sip'pus
 Mna-sith'e-us
 Mna'son (13)
 Mna-syr'i-um
 Mne'mon
 Mne-mos'y-ne (13)
 Mne-sar'chus
 Mne-sid'a-mus
 Mnes-i-la'us
 Mne-sim'a-che
 Mne-sim'a-chus
 Mnes'ter
 Mnes'the-us (13)
 Mnes'ti-a
 Mnes'tra
 Mne'vis
 Mo-a-pher'nes
 Mo'di-a
 Mœ'ci-a (5)
 Mœ'nus
 Mœ-rag'e-tes
 Mœ'ris
 Mœ'di
 Mœ'on
 Mœ-on'i-des
 Mœ'si-a
 Mo-le'i-a
 Mo-li'o-ne
 Mo'lo
 Mo-læ'is
 Mo-lor'chus

Mo-los'si
 Mo-los'si-a, or
 Mo-los'sis
 Mo-los'sus
 Mol-pa'di-a
 Mol'pus
 Mo'lus
 Mo-lyc'ri-on
 Mo-mem'phis
 Mo'mus
 Mœ'ra
 Mo'na
 Mo-næ'ses
 Mo-ne'sus
 Mo-ne'ta
 Mon'i-ma
 Mon'i-mus
 Mon'o-dus
 Mo-nœ'cus
 Mo-no'le-us
 Mo-noph'i-lus
 Mon-ta'nus
 Mo-noph'a-ge
 Mon'y-chus
 Mon'y-mus
 Mo'phis
 Mop'si-um
 Mop-so'pi-a
 Mop'sus
 Mor-gan'ti-um
 Mor'i-ni
 Mor-i-tas'gus
 Mo'ri-us
 Mor'phe-us
 Mors
 Mo'rys
 Mo'sa
 Mos'chi (3) (12)
 Mos'chi-on
 Mos'chus
 Mo-sel'la
 Mo'ses
 Mo-sych'lus
 Mos-y-næ'ci
 Mo-tho'ne
 Mo-ty'a
 Mu-ci-a'nus

Mu'ci-us
 Mu'cræ
 Mul'ci-ber
 Mu-lu'cha (29)
 Mul'vi-us Pons
 Mum'ni-us
 Mu-na'ti-us (10)
 Mun'da
 Mu-ni'tus
 Mu-nych'i-æ
 Mu-ræ'na
 Mur'cus
 Mur-gan'ti-a
 Mur-rhe'nus
 Mur'ti-a (10)
 Mus
 Mu'sa An-to'ni-us
 Mu'sæ
 Mu-sæ'us
 Mu-so'ni-us Ru'fus
 Mus-te'la
 Mu-thul'lus
 Mu'ti-a (10)
 Mu-til'i-a
 Mu'ti-na
 Mu-ti'nes
 Mu-ti'nus
 Mu'ti-us (10)

Mu-tu'nus, or
 Mu-ti'nus
 Mu-tus'cæ
 My-ag'rus, or
 My'o-des
 Myc'a-le (29)
 Myc-a-les'sus
 My-cc'næ
 Myc-e-ri'nus
 Myc-i-ber'na
 Myc'i-thus
 My'con
 Myc'o-ne (29)
 My'don
 My-c'nus
 My-ec'pho-ris
 Myg'don
 Myg-do'ni-a
 Myg'do-nus, or
 Myg'don
 My-las'sa
 My'les
 My'le, or My'las
 My-lit'ta
 Myn'dus
 My'nes
 Myn'i-æ
 My-o'ni-a

My-ri'na
 My-ri'nus
 Myr'i-æ
 Myr-mec'i-des
 Myr-mid'o-nes
 My'ron
 My-ro-ni-a'nus
 My-ron'i-des
 Myr'rha
 Myr'si-lus
 Myr'sus
 Myr'te-a Venus
 Myr-te'a, a City
 Myr'ti-lus
 Myr-to'um Ma're
 Myr-tun'ti-um
 Myr-tu'sa
 Mys
 My-scel'lus, or
 Mi-scel'lus
 Myr'tis
 Myr'ta-le
 Mys'tes
 Mys'i-a
 My'son
 Myth'e-cus
 Myt-i-le'ne
 My'us

N.

Nab-ar-za'nes
 Nab-a-thæ'a
 Na'bis
 Na-dag'a-ra
 Næ'ni-a
 Næ'vi-us
 Næv'o-lus
 Na-har'va-li (3)
 Nai'a-des
 Na'is
 Na-pæ'æ
 Naph'i-lus

Nar
 Nar'bo
 Nar-bo-nen'sis
 Nar-cæ'us
 Nar-cis'sus
 Nar'ga-ra
 Na-ris'ci (3)
 Nar'ni-a, or Nar'na
 Nar-the'cis
 Na-ryc'i-a (27)
 Nar'ses
 Nas-a-mo'nes

Nas'ci-o, or Na'ti-o
 Nas'i-ca
 Na-sid-i-e'nus
 Na-sid'i-us
 Na'so
 Nas'sus, or Na'sus
 Nas'u-a
 Na-ta'lis
 Nat'ta
 Na'va
 Nau'co-lus
 Nau'cles

Ni-se'i-a
 Ni-sa'e
 Nis'i-bis
 Ni'sus
 Ni-sy'ros
 Ni-te'tis
 Ni-to'cis
 Nit'ri-a
 No'as
 Noc'mon
 Noc-ti-lu'ca
 No'la
 Nom-en-ta'nus
 Nom'a-des
 No'mæ
 No-men'tum
 No'mi-i (3)
 No'mi-us
 No-na'cris (29)
 No'ni-us
 Non'ni-us Mar-
 cel'us
 No'pi-a, or
 Cno'pi-a
 No'ra
 No'rax
 Nor'ba
 Nor-ba'nus, C.
 Nor'i-cum
 Nor-thip'pus

Nor'ti-a (10)
 No'thus
 No'nus
 No'tu-um (10)
 No'tus
 No-va'tus
 No-vi-o-du'mm
 No'vi-us Pris'cus
 Non'us
 Nox
 Nu-ce'ri-a
 Nu-til'o-nes
 Nu'ma Pom-pil'i-us
 Nu-ma'na
 Nu-man'ti-a
 Nu-ran-ti'na
 Nu-ma'nus Rem'u-
 lus
 Nu-me'nes
 Nu-me'ni-a, or
 Ne-o-me'ni-a
 Nu-me'ni-us
 Nu-me-ri-a'nus
 Nu-me'ri-us
 Nu-mi'cus
 Nu'mi-da
 Nu-mid'i-a
 Nu-mid'i-us
 Nu'mi-tor
 Nu-mi-to'ri-us

Nu-mo'ni-us
 Num-co'le-us
 Num'di-na (29)
 Num'di-næ (29)
 Nur'sæ
 Nu'sci-a
 Nu'si-a (10)
 Nu'tri-a
 Nyc-te'is
 Nyc-te'li-us
 Nyc'te-us
 Nyc-tim'e-ne
 Nyc'ti-mus
 Nym-bæ'um
 Nym'phæ
Nymphs, Eng.
 Nym-phæ'um
 Nym-phæ'us
 Nym-phid'i-us
 Nym'phis
 Nym-pho-do'rus
 Nym-pho-lep'tes
 Nym'phon
 Nyp'si-us
 Ny'sa, or Nys'sa
 Ny-sæ'us
 Ny'sas
 Ny-si'a-des
 Ny-si'ros
 Nys'sa

O.

O'a-rus
 O-ar'ses
 O'a-sis
 O-ax'es
 O-ax'us
 Ob-ul-tro'ni-us
 O-ca'le-a, or
 O-ca'li-a
 O-ce'i-a

O-ce-an'i-des, and
 O-ce-an-it'i-des
 O-ce-a'nus
 O-cel'us
 O-ce'lum
 O'cha
 O-che'si-us
 O'chus
 Oc'nus

O-crie'u-lum
 O-criid'i-on
 O-cris'i-a
 Oc-ta-cil'li-us
 Oc-ta'vi-a
 Oc-ta-vi-a'nus
 Oc-ta'vi-us
 Oc-tol'o-phum
 O-cy'a-lus

O-cyp'e-te
 O-cyr'o-e
 Od-e-na'tus
 O-des'sus
 O-di'nus
 O-di'tes
 Od-o-a'cer
 Od-o-man'ti (3)
 Od'o-nes
 Od'ry-sæ
 O-dys'se-a
 Od'ys-sey, Eng.
 Æ-ag'rus, and
 Æ'a-ger
 Æ-an'thæ, and
 Æ-an'thi-a
 Æ'ax (5)
 Æ-ba'li-a
 Æb'a-lus (5)
 Æb'a-res
 Æ-cha'li-a
 Æ-chi'des
 Æc'le-us
 Æc-u-me'ni-us
 Æd-i-po'di-a
 Æd'i-pus (5)
 Æ'me
 Æ-nan'thes
 Æ'ne
 Æ'ne-a
 Æ'ne-us
 Æ-ni'des
 Æn'o-c
 Æ-nom'a-us
 Æ'non
 Æ-no'na
 Æ-no'ne
 Æ-no'pi-a
 Æ-nop'i-des
 Æ-no'pi-on
 Æn'o-tri (3)
 Æ-no'tri-a
 Æn'o-trus
 Æ-nu'sæ
 Æ'o-nus
 Æ'o-e
 Æ'ia

Æt'y-lus, or
 Æt'y-lum
 O-fel'lus
 O'fi (3)
 Og-dol'a-pis
 Og-do'rus
 Og'mi-us
 Og'o-a
 O-gul'ni-a
 Og'y-ges (29)
 O-gyg'i-a
 Og'y-ris (29)
 O-ic'le-us
 O-il'e-us
 O-i-li'des
 Ol'a-ne
 O-la'nus
 Ol'ba, or Ol'bus
 Ol'bi-a
 Ol'bi-us
 Ol-chin'i-um
 O-le'a-ros, or
 Ol'i-ros
 O-le'a-trum
 O'len
 Ol'e-nus, or
 Ol'e-num
 Ol'ga-sys
 Ol-i-gyr'tis
 O-lin'thus
 Ol-i-tin'gi
 Ol'li-us
 Ol-lov'i-co
 Ol'mi-us
 O-lin'i-æ
 Ol-o-phyx'us
 O-lym'pe-um
 O-lym'pi-a
 O-lym'pi-as
 O-lin-pi-o-do'rus
 O-lym'pi-us
 O-lym'pus
 Ol-ym-pu'sa
 O-lyn'thus
 O-ly'ras
 O-ly'zon
 O-ne'i-us

Om'bi (3)
 Om'bri (3)
 Om'o-le, or
 Hom'o-le
 Om-o-pha'gi-a
 Om'pha-le (29)
 Om'pha-los
 O-næ'um, or
 Oæ'ne-um
 O-na'rus
 O-nas'i-mus
 O-na'tas
 On-ches'tus
 O-ne'i-on
 O-nes'i-mus
 On-c-sip'pus
 O-ne'si-us
 On-e-toi'i-des
 On-e-sic'ri-tus
 O'ni-um
 On'o-ba
 O-noch'o-nus
 On-o-mac'ri-tus
 On-o-mar'chus
 On-o-mas-tor'i-des
 On-o-mas'tus
 On'o-phas
 On'o-phus
 On-o-san'der
 On'y-thes
 O-pa'li-a
 O-phe'las
 O-phel'tes
 O-phen'sis
 O'phi-a
 O-phi'on (26)
 O-phi-o'ne-us
 O-phi-u'sa
 Op'i-ci
 O'pis
 O-pil'i-us
 Op'i-ter
 O-pim'i-us
 Op-i-ter-gi'ni
 O-pi'tes
 Op'pi-a
 Op-pi-a'nus

Op-pid'i-us
 Op'pi-us
 Ops
 O'pus
 Op-ta'tus
 Op'ti-mus
 O'ra
 O-rac'u-lum
 O-ræ'a
 Or'a-sus
 Or-be'lus
 Or-bil'i-us Pu-
 pil'lus
 Or-bo'na
 Or'ca-des
 Or-cha'lis
 Or'cha-mus
 Or-chom'e-nus, or
 Or-chom'e-num
 Or'cus
 Or-cyn'i-a
 Or-des'sus
 O-re'a-des
 O're-ads, Eng.
 O're-as
 O-res'tæ
 O-res'tes
 O-res'te-um
 Or-es-ti'dæ
 Or'e-tæ
 Or-e-ta'ni
 Or-e-til'i-a
 O-re'um
 Or'ga, or Or'gas
 Or-ges'sum
 Or-get'o-rix
 Or'gi-a
 O-rib'a-sus
 Or'i-cum, or Or'i-
 cus
 O'ri-ens
 Or'i-gen
 O-ri'go

O-ri'nus
 O-ri-ob'a-tes
 O-ri'on (26)
 O-ris'sus
 Or-i-sul'la Liv'i-a
 O-ri'tæ
 O-rith-y-i'a
 O-rit'i-as
 O-ri-un'dus
 Or'ne-nus
 Or'ne-a
 Or'ne-us
 Or-ni'thon
 Or'ni-tus
 Or-nos'pa-des
 Or-nyt'i-on (11)
 O-ro'bi-a
 O-ro'des
 O-ræ'tes
 O-rom'e-don
 O-ran'tas
 O-ron'tes
 Or-o-pher'nes
 O-ro'pus
 O-ro'si-us
 Or'phe-us (29)
 Or-sed'i-ce
 Or-se'is
 Or-sil'lus
 Or-sil'o-chus
 Or'si-nes
 Or-sip'pus
 Or'ta-lus, M.
 Or-thag'o-ras
 Or'the
 Or-thæ'a
 Or'thi-a
 Or'thrus
 Or-tyg'i-a
 Or-tyg'i-us
 O'rus
 O-ry-an'der

O'ryx
 Os-cho-pho'ri-a
 Os'ci (3)
 Os'ci-us (10)
 Os'eus
 O-sin'i-us
 O-si'ris
 O-sis'mi-i (3)
 Os'pha-gus
 Os-rho-e'ne
 Os'sa
 Os'ti-a
 Os-to'ri-us
 Os-y-man'dy-as
 Ot-a-cil'i-us
 O-ta'nes
 O'tho, M. Sal'vi-us
 Oth-ry-o'ne-us (29)
 O'thrys
 O'tre-us
 O-træ'da
 O'tus
 O'tys
 O-vid'i-us
 Ov'id, Eng.
 O-vin'i-a
 O-vin'i-us
 Ox-ar'tes
 Ox-id'a-tes
 Ox'i-mes
 Ox-i'o-næ
 Ox'us
 Ox-y'a-res
 Ox-y-ca'nus
 Ox-yd'ra-cæ
 Ox'y-lus
 Ox-yn'thes
 Ox-yp'o-rus
 Ox-y-ryn'chus
 Oz-i'nes
 Oz'o-læ, or
 Oz'o-li

P.

Pa-ca-ti-a'nus
 Pac'ci-us (10)
 Pa'ches
 Pa-chi'nus
 Pa-co'ni-us
 Pac'o-rus
 Pac-to'lus
 Pac'ty-as
 Pac'ty-es
 Pa-cu'vi-us
 Pa-dr'i (3)
 Pad'n-a
 Pa'dus
 Pa-du'sa
 Pæ'an
 Pæ'di-us
 Pæ-ma'ni
 Pæ'on
 Pæ'o-nes
 Pæ-o'ni-a
 Pæ-on'i-des
 Pæ'os
 Pæ'sos
 Pæs'ium
 Pæ-to'vi-um
 Pæ'us Cæ-cin'na
 Pag'a-sæ, or
 Pag'a-sa
 Pag'a-sus
 Pa'gus
 Pa-la'ci-um, or
 Pa-la'ti-um
 Pa-læ'a
 Pal-e-ap'o-lis
 Pa-læ'mon, or
 Pal'e-mon
 Pa-læp'a-phos
 Pa-læph'a-tus
 Pa-læp'o-lis
 Pa-læs'te
 Pal-æ-si'na
 Pa-læ-si'nus
 Pal-a-me'des

Pa-lan'ti-a
 Pal-a-ti'nus
 Pa-lan'ti-um
 Pa'le-is, or Pa'læ
 Pa'les
 Pal-fu'ri-us Su'ra
 Pa-li'ci, or Pa-lis'ci
 Pa-lil'i-a
 Pal-i-nu'rus
 Pal-i-sco'rum, or
 Pal-i-co'rum
 Pal'læ-des
 Pal-læ'di-um
 Pal-læ'di-us
 Pal-lan-te'um
 Pal-lan'ti-as
 Pal-lan'ti-des
 Pal'læ-s
 Pal-le'ne
 Pal'ma
 Pal-my'ra (29)
 Pal-phu'ri-us
 Pa-mi'sos
 Pam-me'nes
 Pam'mon
 Pam'pa
 Pam'phi-lus
 Pam'phos
 Pam'phy-la
 Pam-phy'l'i-a
 Pan
 Pan-a-cæ'a
 Pa-næ'ti-us
 Pan'a-res
 Pan-a-ris'te
 Pan-ath-e-næ'a
 Pan-cha'a,
 Pan-chæ'a, or
 Pan-cha'i-a
 Pan'da
 Pan'da-ma
 Pan-da'ri-a
 Pan da-rus

Pan'da-tes
 Pan-de'mus
 Pan'di-a
 Pan-di'on (11)
 Pan-do'ra
 Pan-do'si-a
 Pan'dro-sos
 Pan'e-mus, or
 Pa-næ'us
 Pan-gæ'us
 Pa-ni'a-sis
 Pa-ni-o'ni-um
 Pa'ni-us (20)
 Pan-no'ni-a
 Pan-om-phæ'us
 Pan'o-pe, or
 Pan-o-pe'a
 Pan'o-pes
 Pa-no'pe-us
 Pa-no'pi-on
 Pa-nop'o-lis
 Pa-nor'mus
 Pan'sa, C.
 Pan-tag-nos'tus
 Pan-tag'y-as
 Pan-ta'le-on
 Pan-tau'chus
 Pan'te-us
 Pan'thi-des
 Pan-the'a
 Pan'the-on (29)
 Pan'the-us, or
 Pan'thus
 Pan-tho'i-des
 Pan-ti-ca-pæ'um
 Pan-tic'a-pes
 Pan-til'i-us
 Pa-ny'a-sis
 Pa-ny'a-sus
 Pa-pæ'us
 Pa-pha'ges
 Pa'phi-a
 Paph-la-go'ni-a

Pa'phos
 Pa'phus
 Pa-pi-a'nus
 Pa'pi-as
 Pa-pin-i-a'nus
 Pa-pin'i-us
 Pa-pir'i-a
 Pa-pir'i-us
 Pap'pus
 Pa-pyr'i-us
 Par-a-bys'ton
 Par-a-di'sus
 Pa-ræt'a-cæ
 Par-æ-to'ni-um
 Par'a-li (3)
 Par'a-lus
 Pa-ra'si-a
 Pa-ra'si-us
 Par'cæ
 Par'is
 Pa-ris'a-des
 Pa-ris'i-i (4)
 Par'i-sus
 Pa'ri-um
 Par'ma (3)
 Par-men'i-des
 Par-me'ni-o
 Par-nas'sus
 Par'nes
 Par-nes'sus
 Par'ni
 Pa'ron
 Par-o-re'i-a
 Pa'ros
 Par-rha'si-a
 Par-rha'si-us
 Par-tha-mis'i-ris
 Par-tha'on
 Par-the'ni-æ, and
 Par-the'ni-i (3)
 Par-the'ni-a
 Par-the'ni-on
 Par-the'ni-us
 Par'the-non
 Par-then-o-pæ'us
 Par-then'o-pe

Par'thi-a
 Par-thy-e'ne
 Pa-rys'a-des
 Par-y-sa'tis (29)
 Pa-sar'ga-da
 Pa'se-as
 Pas'i-cles
 Pa-sic'ra-tes
 Pa-siph'a-e
 Pa-sith'e-a
 Pa-sit'i-gris
 Pas'sa-ron
 Pas-si-e'nus
 Pa'sus
 Pat'a-ra
 Pa-ta'vi-um
 Pa-ter'cu-lus
 Pa-tiz'i-thes
 Pat'mos
 Pa'træ
 Pa'tro
 Pat'ro-cli (29)
 Pat'ro-cles (29)
 Pa-tro'clus (29)
 Pat-ro-cli'des
 Pa'tron
 Pat'ro-us
 Pa-tul'ci-us
 Pau'la
 Pau-li'na (3)
 Pau-li'nus
 Pau'lus Æ-myl'i-us
 Pa'vor
 Pau-sa'ni-as
 Pau'si-as
 Pax
 Pax'os
 Pe'as
 Pe-dæ'us
 Pe-da'ci-a
 Pe-da'ni
 Pe-da'ni-us
 Ped'a-sus
 Pe-di'a-dis
 Pe'di-as
 Pe'di-us Blæ'sus

Pe'do
 Pe-di-a'nus
 Pe'dum
 Pe-gas'i-des
 Peg'a-sis
 Peg'a-sus
 Pel'a-gon
 Pe-lar'ge
 Pe-las'gi (3)
 Pe-las'gi-a, or
 Pe-las-gi'o-tis
 Pe-las'gus
 Pel-e-thro'ni-i (4)
 Pe'le-us (29)
 Pe-li'a-des
 Pe'li-as
 Pe-li'des
 Pe-lig'ni
 Pe-lig'nus
 Pel-i-næ'us
 Pel-in-næ'um
 Pe'li-on
 Pe'li-um
 Pel'la
 Pel-la'næ
 Pel-le'ne
 Pel-o-pe'a, or
 Pel-o-pi'a
 Pel-o-pe'i-a
 Pel-o'pi-a
 Pe-lop'i-das
 Pel-o-pon-ne'sus
 Pe'lops
 Pe'lor
 Pe-lo'ri-a
 Pe-lo'rum, or
 Pe-lo'rus
 Pe-lu'si-um
 Pe-na'tes
 Pen-da'li-um
 Pe-ne'i-a, Pen'e-is
 Pe-ne'li-us
 Pe-nel'o-pe
 Pe'ne-us (29), or
 Pe-ne'us
 Pen'i-das

Pen-tap'o-lis
 Pen-the-si-le'a
 Pe'the-us (29)
 Pen'thi-lus
 Pen'thy-lus
 Pep-ar-te'hos
 Pe-ph-re'do
 Pe-ræ'a
 Per-a-sip'pus
 Per-co'pe
 Per-co'si-us
 Per-co'te
 Per-dic'cas
 Per'dix
 Pe-ten'na
 Pe-ten'nis
 Pe'te-us (29)
 Per'ga
 Per'ga-mus
 Per'ge
 Per'gus
 Pe-ri-an'der
 Pe-ri-ar'chus
 Per-i-bæ'a
 Per-i-bo'mi-us
 Per'i-cles
 Per-i-clym'e-mus
 Pe-rid'i-a
 Pe-ri-e-ge'tes
 Pe-ri-e'tes
 Pe-rig'e-nes
 Pe-rig'o-ne
 Per-i-l'us
 Per-i-le'us
 Pe-ri'l'la
 Pe-ri'l'los
 Per-i-me'de
 Per-i-me'la
 Pe-ri'n'thus
 Per-i-pa-ter'i-ci (3)
Per'i-pe-ter'ies
 Pe-riph'a-nes
 Per'i-plas
 Pe-riph'a-tes
 Per-i-phe'mus
 Pe-riph-o-re'us
 Pe-ræ-a-des

Pe-ris'the-nes
 Pe-ru'a-mus
 Per'i-tas
 Per-i-to'ni-um
 Pe'ro, or Per'o-ne
 Pe'ro-e
 Per-mes'sus
 Per'o-la
 Per-pen'na, M.
 Per-pe-re'ne
 Per-ran'thes
 Per-ræ'h'i-a
 Per'sa, or Per-se'is
 Per'sar
 Per-sa'us
 Per-se'e
 Per-se'is
 Per-seph'o-ne
 Per-sep'o-lis
 Per'ses
 Pe'se-us (29)
 Pe'se-us, or Per'ses
 Per'si-a
 Per'sis
 Per'si-us Flac'cus
 Per'u-nax
 Pe-ru'si-a
 Pes-cen'ni-us
 Pes-si'nus
 Pe-ta'li-a
 Pe'ta-lus
 Pe-te'li-a
 Pe-te-li'us
 Pe-te'on
 Pe'te-us
 Pe-til'i-a
 Pe-til'i-i (3)
 Pe-til'i-us
 Pe-to-si'ris
 Pe'tra
 Pe-træ'a
 Pe-trei'us
 Pe-tri'num
 Pe-tro'ni-a
 Pe-tro'ni-us
 Per'ti-us
 Peu'ce

Pen-ces'tes
 Pen-ce'ti-a
 Pen-ci'us (2)
 Pen-co'l'a'us
 Pex-o-do'rus
 Phæ'a
 Phæ-a'ci-a
 Phæ'ax
 Phæd'i-mus
 Phæ'don
 Phæ'dra
 Phæ'dri-a
 Phæ'drus
 Phæd'y-ma
 Phæ-mon'o-e
 Phæn-a-re'te
 Phæ'ni-as
 Phæn'na
 Phæn'nis
 Phæs'a-na
 Phæs'tum
 Pha'e-ton
 Pha-e-ton-ti'a-des
 Pha-e-tu'sa
 Phæ'us
 Pha-ge'si-a
 Pha'læ
 Pha-læ'cus
 Pha-læ'si-a
 Pha-lan'thus
 Phal'a-ris
 Pha'nas
 Phal'a-rus
 Phal'ci-don
 Pha'le-as
 Pha-le're-us (29)
 Pha-le'ris
 Pha-le'ron, or
 Phal'e-rum
 Pha-le'rus
 Pha'li-as
 Phal'li-ca
 Pha-lys'i-us
 Pha-næ'us
 Phan-a-ræ'a
 Pha'nes
 Phan'o-cles

Phan-o-de' mus
 Phan-ta' si-a
 Pha' nus
 Pha' on
 Pha' ra
 Pha-rac' i-des
 Pha' ræ, or Phe' ræ
 Pha-ras' ma-nes
 Pha' rax
 Pha' ris
 Phar-me-cu' sa
 Phar-na-ba' zus
 Phar-na' ces (29)
 Phar-na-pa' tes
 Phar-nas' pes
 Phar' nus
 Pha' ros
 Phar-sa' li-a
 Phar' te
 Pha' rus
 Pha-ru' si-i, or
 Phau-ra' si-i
 Pha' si-as
 Phar' y-bus
 Pha-ryc' a-don
 Phar' y-ge
 Pha-se' lis
 Pha-si-a' na
 Pha' sis
 Phas' sus
 Phau' da
 Phav-o-ri' nus
 Pha-yl' lus
 Phe' a, or Phe' i-a
 Phe-ca' dum
 Phe' ge-us, or
 Phle' ge-us
 Phel' li-a
 Phel' lo-e
 Phel' lus
 Phe' mi-us
 Phe-mon' o-e
 Phe-ne' um
 Phe' ne-us (lacus)
 Phe' ræ
 Phe-ræ' us
 Phe-rau' les

Phe-rec' lus
 Phe-rec' ra-tes
 Pher-e-cy' des
 Phe-ren' da-tes
 Phe-e-ni' ce
 Phe' ies
 Phe-re' ti-as (10)
 Pher-e-ti' ma
 Pher' i-num
 Phe' ron
 Phi' a-le
 Phi-a' li-a, or
 Phi-ga' li-a
 Phi' a-lus
 Phic' o-res
 Phid' i-as
 Phid' i-le
 Phi-dip' pi-des
 Phi-dit' i-a
 Phi' don
 Phid' y-le
 Phig-a' le-i
 Phi' la
 Phil-a-del' phi-a
 Phil-a-del' plus
 Phi' lar
 Phi-læ' ni
 Phi-læ' us
 Phi-lam' mon
 Phi-lar' chus
 Phi-le' mon
 Phi-le' ne
 Phi-le' ris
 Phil' e-ros
 Phi-le' si-us
 Phil-e-tæ' rus
 Phi-le' tas
 Phi-le' ti-us (10)
 Phil' i-das
 Phil' i-des
 Phi-lin' na
 Phi-li' nus
 Phi-lip' pe-i
 Phi-lip' pi
 Phil-lip' pi-des
 Phi-lip' po-lis
 Phi-lip' pus

Phi-lis' cus
 Phi-lis' ti-on (11)
 Phi-lis' tus
 Phil' lo
 Phi' lo
 Phil-o-bræ' o-tus
 Phi-loch' o-rus
 Phil' o-cles
 Phi-loc' ra-tes
 Phil-oc-te' tes
 Phil-o-cy' prus
 Phil-o-da-me' a
 Phil-o-de' mus
 Phi-lod' i-ce
 Phil-o-la' us
 Phi-lol' o-gas
 Phi-lom' a-che
 Phi-lom' bro-tus
 Phil-o-me' dus
 Phil-o-me' la
 Phil-o-me' lus
 Phi' lon
 Phi-lon' i-des
 Phil' o-nis
 Phi-lon' o-e
 Phi-lon' o-me
 Phi-lon' o-mus
 Phil' o-nus
 Phi-lop' a-tor
 Phil' o-phron
 Phil-o-pœ' men
 Phi-los' tra-tus
 Phi-lo' tas
 Phi-lot' e-ra
 Phi-lot' i-mus
 Phi-lo' tis
 Phi-lox' e-nus
 Phil-yl' li-us
 Phil' y-ra
 Phil' y-res
 Phi-lyr' i-des
 Phi-ne' us (29)
 Phin' ta
 Phin' ti-as
 Phla
 Phleg' e-las
 Phleg' e-thon

Phle'gi-as
 Phle'gon
 Phle'gra
 Phle'gy-e
 Phle'gy-as
 Phli'as
 Phli'us
 Phlœ'us
 Pho-be'tor
 Pho-cæ'a
 Pho-cen'ses, and
 Pho'ci-ci (3)
 Pho-cil'i-des
 Pho'ci-on
 Pho'cis
 Pho'cus
 Pho-cyl'i-des
 Phœ'be
 Phœ'be-um
 Phœb'i-das
 Phœ-big'e-na
 Phœ'bus
 Phœ'mos
 Phœ-ni'ce, or
 Phœ-nic'i-a
 Phœ-ni'ce
 Phœ-nic'i-a
 Phœ-ni'cus
 Phœn-i-cu'sa
 Phœ-nis'sa
 Phœ'nix
 Phol'o-e
 Pho'lus
 Phor'bas
 Phor'cus, or
 Phor'cys
 Phor'mi-o
 Phor'mis
 Pho-ro'ne-us (29)
 Pho-ro'nis
 Pho-ro'ni-um
 Pho-ti'nus
 Pho'ti-us
 Phox'us
 Phra-a'tes
 Phra-at'i-ces
 Phra-da'tes

Phra-gan'de
 Phra-ha'tes
 Phra-nic'a-tes
 Phra-or'tes
 Phras'i-cles
 Phras'i-mus
 Phra'si-us
 Phra-ta-pher'nes
 Phri-a-pa'ti-us
 Phrix'us
 Phron'i-ma
 Phron'tis
 Phru'ri (3)
 Phry'ges
 Phryg'i-a
 Phry'ne
 Phryn'i-cus
 Phry'nis
 Phry'no
 Phryx'us
 Phthi'a (14)
 Phthi-o'tis
 Phy'a
 Phy'cus
 Phyl'a-ce
 Phyl'a-cus
 Phyl-lar'chus
 Phyl'las
 Phyl'le
 Phyl'e-is
 Phyl-le'us
 Phyl'i-ra
 Phyl'la
 Phyl-la'li-a
 Phyl-le'i-us
 Phyl'lis
 Phyl'li-us
 Phyl-lod'o-ce
 Phyl'los
 Phyl'lus
 Phy-scel'la
 Phys'ci-on
 Phys'co-a
 Phys'con
 Phys'cos
 Phys'cus
 Phy-tal'i-des

Phy'ton
 Phyx'i-um
 Pi'a, or Pi-a'li-a
 Pi'a-sus
 Pi-ce'ni (3)
 Pi-cen'ti-a
 Pic-en-ti'ni (4)
 Pi-ce'num
 Pi'cra
 Pic'tæ, or Pic'ti
 Pic-ta'vi, or
 Pict'o-nes
 Pic-ta'vi-um
 Pic'tor
 Pi-cum'nus, and
 Pi-lum'nus
 Pi'cus
 Pi-do'rus
 Pid'y-tes
 Pi'e-lus
 Pi'e-ra
 Pi-e'ri-a
 Pi-er'i-des
 Pi'e-ris
 Pi'e-rus
 Pi'e-tas
 Pi'gres
 Pi-lum'nus
 Pim'pla
 Pim-pra'na
 Pin'a-re
 Pi-na'ri-us
 Pin'da-rus
 Pin'da-sus
 Pin-de-nis'sus
 Pin'dus
 Pin'na
 Pin'thi-as
 Pi'on
 Pi-o'ni-a
 Pi-ræ'us, or
 Pi-ræ'e-us
 Pi-re'ne
 Pi-rith'o-us
 Pi'rus
 Pi'sa
 Pi'sæ

Pi-sæ'us
 Pi-san' der
 Pi-sa'tes, or Pi-sæ'i
 Pi-sau'rus
 Pi-se' nor
 Pis'e-us
 Pis'i-as
 Pi-si'di-a
 Pi-sid'i-ce
 Pi'sis
 Pis-is-trat'i-dæ
 Pis-is-trat'i-des
 Pi-sis'tra-tus
 Pi'so
 Pi-so'nis
 Pis'si-rus
 Pis'tor
 Pi'sus
 Pi-suth'nes
 Pit'a-ne
 Pith-e-cu'sa
 Pith'e-us
 Pi'tho
 Pith-o-la'us
 Pi-tho'le-on
 Pi'thon
 Pi'thys
 Pit'ta-cus
 Pit'the-a
 Pit'the'is
 Pit'the-us
 Pit-u-a'ni-us
 Pit-u-la'ni (3)
 Pit-y-æ'a
 Pit-y-as'sus
 Pit-y-o-ne'sus
 Pit-y-u'sa
 Pi'us
 Pla-cen'ti-a
 Plac-i-dei-a'nus
 Pla-cid'i-a
 Pla-cid'i-us
 Pla-na'si-a
 Plan-ci'na
 Plan'cus
 Pla-tæ'a
 Pla-tæ'æ

Pla-ta'ni-us
 Pla'to
 Plau'ti-a
 Plau'ti-us
 Plau-ti-a'nus
 Plau-til'la
 Plau'tus
 Plei'a-des
 Plei'o-ne
 Plem-myr'i-um
 Plem'ne-us (29)
 Pleu-ra'tus
 Pleu'ron
 Plex-au're
 Plex-ip'pus
 Plin'i-us Sc-
 cun'dus
 Plin-thi'ne
 Plis-tar'chus
 Plis'tha-nus
 Plis'the-nes
 Plis-ti'nus
 Plis-to'a-nax
 Plis-to'nax
 Plis-to-ni'ces
 Plis'tus
 Plo'tæ
 Plo-ti'na
 Plot-i-nop'o-lis
 Plo-ti'nus
 Plo'ti-us
 Plu-tar'chus
Plu'tarch, Eng.
 Plu'ti-a
 Plu'to
 Plu-to'ni-um
 Plu'tus
 Plu'vi-us
 Plyn-te'ri-a
 Pnig'e-us (13)
 Pob-lic'i-us
 Pod-a-lir'i-us
 Po-dar'ce
 Po-dar'ces
 Po-da'res
 Po-dar'ge
 Po-dar'gus

Pœ'as
 Pœc'i-le
 Pœ'ni (3)
 Pœ'on
 Pœ-o'ni-a
 Pœ'us
 Po'gon
 Po'la
 Pol-e-mo-cra'ti-a
 Pol'e-mon
 Po'li-as
 Pol-i-ci'a
 Po-li-or-ce'tes
 Po-lis'ma
 Po-lis'tra-tus
 Po-li'tes
 Pol-i-to'ri-um
 Pol-lin'e-a
 Pol'la Ar-gen-
 ta'ri-a
 Pol-len'ti-a
 Pol'li-o
 Pol'lis
 Pol'li-us Fe'lix
 Pol-lu'ti-a
 Pol'lux
 Pol'tis
 Po'lus
 Po-lus'ca
 Pol-y-æ'nus
 Pol'y-nus
 Pol-y-ar'chus
 Po-lyb'i-das
 Po-lyb'i-us, or
 Pol'y-bus
 Pol-y-bœ'a
 Pol-y-bœ'tes
 Pol-y-bo'tes
 Pol'y-bus
 Pol-y-ca'on
 Pol-y-car'pus
 Pol-y-cas'te
 Po-lych'a-res
 Pol-y-cle'a
 Pol'y-cles
 Pol-y-cle'tus
 Po-lyc'li-tus

Po-lyc'ra-tes
 Pol-y-cre'ta, or
 Pol-y-cri'ta
 Po-lyc'ri-tus
 Po-lyc'tor
 Po-lyd'a-mas
 Pol-y-dam'na
 Pol-y-dec'tes
 Pol-y-deu-ce'a
 Pol-y-do'ra
 Pol-y-dæ'mon
 Pol-y-do'rus
 Po-lyg'i-us
 Pol-yg-no'tus
 Po-lyg'o-nus
 Pol-y-hym'ni-a.
 and Po-lym'ni-a
 Po-ly-id'i-us
 Pol-y-la'us
 Po-lym'e-nes
 Pol-y-me'de
 Po-lym'e-don
 Pol-y-me'la
 Pol-ym-nes'tes
 Pol-ym-nes'tor
 Pol-y-ni'ces
 Po-lyn'o-e
 Pol-y-pe'mon
 Pol-y-per'chon
 Pol-y-phe'mus
 Pol-y-phou'tes
 Pol-y-pæ'tes
 Po-lys'tra-tus
 Pol-y-tech'nus
 Po-lyt'i-on (10)
 Pol-y-ti-me'tus
 Pol'y-phron
 Po-lyt'ro-pus
 Po-lyx'e-na
 Pol-yx-en'i-das
 Po-lyx'e-nus
 Po-lyx'o
 Pol-y-ze'lus
 Pom-av-æ'thes
 Po-me'ti-a (10)
 Po-me'ti-i (3)
 Pom-e-ti'na

Po-mo'na
 Pom-pe'i'a (5)
 Pom-pe-i-a'nus
 Pom-pe'i'i, or
 Pom-pe'i'um
 Pom-pe-i-op'o-lis
 Pom-pe'i'us
 Pom-pil'i-us Nu'ma
 Pom-pil'i-a
 Pom-pi'lus
 Pom-pis'cus
 Pom-po'ni-a
 Pom-po'ni-us
 Pom-po-si-a'nus
 Pomp-ti'ne
 Pomp-ti'nus
 Pom'pus
 Pon'ti-a
 Pon'ti-cum ma're
 Pon'ti-cus
 Pon-ti'na
 Pon-ti'nus
 Pon'ti-us
 Pon'tus
 Pon'tus Eu-xi'nus
 Po-pil'i-us
 Pop-lic'o-la
 Pop-pæ'a Sa-bi'na
 Pop-pæ'us Sa-
 bi'nus
 Pop-u-lo'ni-a
 Poi'ci-a
 Por'ci-us (10)
 Po-red'o-rax
 Po-ri'na
 Por-o-se-le'ne
 Por-phyr'i-on
 Por-phyr'i-us
 Por'ri-ma
 Por-sen'na, or
 Por'se-na (29)
 Por'ti-a, and
 Por'ti-us (10)
 Port'mos
 Por-tum-na'li-a
 Por-tum'nus
 Po'rus

Po-si'des
 Pos-i-de'um
 Po-si'don
 Pos-i-do'ni-a
 Pos-i-do'ni-us
 Po'si-o
 Post-hu'mi-a
 Post-hu'mi-us
 Post-ver'ta
 Pos-tu'mi-us
 Po-tam'i-des
 Pot'a-mon
 Po-thi'nus
 Po'thos
 Pot-i-dæ'a
 Pot'i-na
 Po-tii'i-us (27)
 Pot'ni-æ
 Prac'ti-um (10)
 Præ'ci-a
 Præ-nes'te
 Præ'sos
 Præ'sti (3)
 Præ'tor
 Præ-to'ri-us
 Præ-tu'ti-um (10)
 Prat'i-nas
 Prax-ag'o-ras
 Prax'i-as
 Prax-id'a-mas
 Prax-id'a-ce
 Prax'i-la
 Prax-iph'a-nes
 Prax'is
 Prax-it'e-les
 Prax-ith'e-a
 Pre-u'ge-nes
 Prev-as'pes
 Pri-am'i-des
 Pri'a-mus
 Pri-a'pus
 Pri-e'ne
 Pri'ma
 Pri'on
 Pris-cil'la
 Pris'cus
 Pris'tis

Pri-ver' nus
 Pri-ver' num
 Pro' ba
 Pro' bus, M.
 Pro' cas
 Proch' y- ta
 Pro-cil' i- us
 Pro-cil' la
 Pro-cil' lus
 Proc' le- a
 Pro' cles
 Proc' ne
 Pro-cli' dæ
 Proc-on-ne' sus
 Pro-co' pi- us
 Pro' cris
 Pro-crus' tes
 Proc' u- la
 Proc-u-lei' us
 Proc' u- lus
 Prod' i- cus
 Pro-er' na
 Præ' i- des
 Præ' tus
 Pro' cy- on
 Prog' ne
 Pro- la' us
 Prom' a- chus
 Pro-math' i- das
 Pro- ma' thi- on
 Prom' e- don
 Prom- e- næ' a
 Pro- me' the- i
 Pro- me' the- us (29)
 Pro- me' this, and
 Prom- e- thi' des
 Prom' e- thus
 Prom' u- lus
 Pro- nap' i- des
 Pro' nax
 Pron' o- e
 Pron' o- mus
 Pron' o- us
 Pron' u- ba
 Pro- per' ti- us
 Pro- pœt' i- des
 Pro- pon' tis

Pro- py- le' a
 Pros- chys' ti- us (10)
 Pro- ser' pi- na (8)
Pres' er- bine, Eng.
 Pros- o- pi' tis
 Pro- sym' na
 Pro- tag' o- ras
 Prot- a- gor' i- des
 Pro' te- i Co- lum' næ
 Pro- tes- i- la' us
 Pro' te- us
 Pro- the' nor
 Proth' e- us
 Proth' o- us
 Pro' to
 Prot- o- ge- ne' a
 Pro- tog' e- nes
 Prot- o- ge- ni' a
 Prot- o- me- du' sa
 Prox' e- nus
 Pru- den' ti- us (10)
 Prum' ni- des
 Pru' sa
 Pru- sæ' us
 Pru' si- as
 Prym' no
 Pryt' a- nes
 Pryt' a- nis
 Psam' a- the (15)
 Psam' a- thos
 Psam- me- ni' tus
 Psam- met' i- chus
 Psam' mis
 Psa' phis
 Psa' pho
 Pse' cas
 Pso' phis
 Psy' che (15)
 Psych' rus
 Psyl' li (15) (3)
 Pte' le- um (16)
 Pter- e- la' us
 Pte' ri- a
 Ptol- e- der' ma
 Ptol- e- mæ' um
 Ptol- e- mæ' us
Ptol' o- my, Eng.

Tol' o- me (16)
 Ptol- e- ma' is
 Ptol' y- cus
 Pto' us
 Pub- lic' i- us
 Pub- lic' i- a
 Pub- lic' o- la
 Pub' li- us
 Pul- che' ri- a
 Pu' ni- cum bel' lum
 Pu' pi- us
 Pu- pi- e' nus
 Pup' pi- us
 Pu- te' o- li (3)
 Py- a- nep' si- a
 Pyd' na
 Pyg' e- la
 Pyg- mæ' i
 Pyg- ma' li- on
 Pyl' a- des
 Py' læ
 Py- lam' e- nes
 Py- lag' o- ræ
 Py- la' on
 Py- lar' tes
 Py- lar' ge
 Py' las
 Py- le' ne
 Pyl' e- us
 Pyl' le- on
 Py' lo
 Py' los
 Py' lus
 Py' ra
 Py- rac' mon
 Py- rac' mos
 Py- ræch' mes
 Pyr' a- mus
 Pyr- e- næ' i
 Pyr- e- næ' us
 Py- re' ne
 Pyr' gi (3)
 Pyr' gi- on
 Pyr' go
 Pyr- got' e- les
 Pyr' gus
 Py- rip' pe

Py'ro
 Pyr'o-is
 Py-ro'ni-a
 Pyr'ra
 Pyr'ri-as
 Pyr'ri-cus
 Pyr'ri-dæ
 Pyr'rho
 Pyr'rhus
 Pys'ie

Py-thag'o-ras
 Pyth'e-as
 Py'thes
 Pyth'e-us
 Pyth'i-a
 Pyth'i-as
 Pyth'i-on
 Pyth'i-us
 Py'tho

Py-thoch'a-ris
 Pyth'o-cles
 Pyth-o-do'rus
 Pyth-o-la'us
 Py'thon
 Pyth-o-ni'ce
 Pyth-o-nis'sa
 Pyt'na
 Pyt'ta-lus

Q.

Qua-der'na
 Qua'di (3)
 Qua-dra'tus
 Quad'ri-frons, or
 Quad'ri-ceps
 Quæ-to'res
 Qua'ri
 Qua'ri-us
 Quer'cens

Qui-e'tus
 Quinc-ti-a'nus
 Quinc-til'i-a
 Quinc'ti-us, T.
 Quin-de-cem'vi-ri
 Quin-qua'tri-a
 Quin-quen-na'les
 Quin-til-i-a'nus
 Quin-til'i-an, Eng.

Quin-til'i-us Va'rus
 Quin-til'la
 Quin-til'lus, M.
 Quin'ti-us
 Quin'tus Cur'ti-us
 Quir-i-na'li-a
 Quir-i-na'lis
 Qui-ri'nus
 Qui-ri'tes

R.

Ra-bir'i-us
 Ra-cil'i-a
 Ræ-sa'ces
 Ra-mi'ses
 Ram'nes
 Rham-nen'ses
 Ran'da
 Ra'po
 Ra-scip'o-lis
 Ra-ven'na
 Rav'o-la
 Re-a'ie
 Re-dic'u-lus
 Red'o-nes
 Re-gil'le

Re-gil-li-a'nus
 Re-gil'lus
 Reg'u-lus
 Re'mi (3)
 Rem'u-lus
 Re-mu'ri-a
 Re'mus
 Re'sus
 Re-u-dig'ni (3)
 Rha'ci-a
 Rha'ci-us
 Rha-co'tis
 Rhad-a-man'thus
 Rhad-a-mis'tus
 Rha'di-us

Rhæ'te-um
 Rhæ'ti, or Ræ'ti
 Rhæ'ti-a
 Rham'nes
 Rhamp-si-ni'tus
 Rham'nus
 Rha'nis
 Rha'ros
 Rhas-cu'po-ris
 Rhe'a
 Rhe'bas, or Rhe'bus
 Rhed'o-nes
 Rhe'gi-um
 Rhe-gus'ci (3)
 Rhe'mi (3)

Rhe'ne
 Rhe'ni (3)
 Rhe'nus
 Rhe-o-mi'tres
 Rhe'sus
 Rhe-tog'e-nes
 Rhet'i-co
 Rhe-u'nus
 Rhex-e'nor
 Rhex-ib'i-us
 Rhi-a'nus
 Rhid'a-go
 Rhi-mot'a-cles
 Rhi'on
 Rhi'pha, or Rhi'phe
 Rhi-phæ'i (3)
 Rhi-phe'us
 Rhi'um
 Rhod'a-nus
 Rho'de
 Rho'di-a
 Rhod-o-gy'ne, or
 Rhod-o-gu'ne
 Rho'do-pe, or
 Rho-do'pis
 Rho'dus
 Rhæ'bus
 Rhæ'cus
 Rhæ'o
 Rhæt'e-um
 Rhæ'tus

Rho-sa'ces
 Rho'sus
 Rhox-a'na, or
 Rox-a'na
 Rhox-a'ni (3)
 Rhu-te'ni, and
 Ru-the'ni
 Rhyn'da-cus
 Rhyn'thon
 Rhy'pæ
 Ri-phæ'i (3)
 Riph'e-us
 Rix-am'a-ræ
 Ro-bi'go, or
 Ru-bi'go
 Rod-e-ri'cus
 Ro'ma
Rome, Eng.
Room
 Ro-ma'ni (3)
 Ro-ma'nus
 Ro-mil'i-us
 Rom'u-la
 Ro-mu'li-dæ
 Rom'u-lus
 Ro'mus
 Ros'ci-us (10)
 Ro-sil'la-nus
 Ro'si-us
 Rox-a'na
 Rox-o-la'ni (3)

Ru-bel'li-us
 Ru'bi (3)
 Ru'bi-con
 Ru-bi-e'nus Lap'pa
 Ru-bi'go
 Ru'bra sa'xa
 Ru'bri-us
 Ru'di-æ
 Ru'fæ
 Ru-fil'lus
 Ruf-fi'nus
 Ruf'fus
 Ru-fi'nus
 Ru'fus
 Ru'gi-i (4)
 Ru'mi-nus
 Run-ci'na
 Ru-pil'i-us
 Rus'ci-us (10)
 Rus-co'ni-a
 Ru-sel'læ
 Rus'pi-na
 Ru-te'ni
 Rus'ti-cus
 Ru'ti-la
 Ru'ti-lus
 Ru-til'i-us Ru'fus
 Ru'tu-ba
 Ru'tu-bus
 Ru'tu-li
 Ru'tu-pæ

S.

Sa'ba
 Sab'a-chus, or
 Sab'a-con
 Sa'bæ
 Sa-ba'ta
 Sa-ba'zi-us
 Sab'bas
 Sa-bel'la
 Sa-bel'li (3)

Sa-bi'na
 Sa-bi'ni (4)
 Sa-bin-i-a'nus
 Sa-bi'nus Au'lus
 Sa'bis
 Sab'ra-cæ
 Sa-bri'na
 Sab'u-ra
 Sab-u-ra'nus

Sab'ra-ta
 Sa'bus
 Sac'a-das
 Sa'cæ
 Sa'cer
 Sa'cer lu'cus
 Sa-cra'ni
 Sac'ra-tor
 Sa-crati-vir

Sad'a-les
 Sa'dus
 Sad-y-a'tes
 Sag'a-na
 Sag'a-ris
 Sa-gi'ta
 Sa-gun'tum. or
 Sa-gun'tus
 Sa'is
 Sa'la
 Sal'a-con
 Sal-a-min'i-a
 Sal'a-nis
 Sal-a-mi'na
 Sa-la'pi-a, or
 Sa-la'pi-æ
 Sal'a-ra
 Sa-la'ri-a
 Sa-las'ci
 Sa-lei'us
 Sa-le'ni (3)
 Sal-en-ti'ni (3)
 Sa-ler num
 Sal-ga'ne-us, or
 Sal-ga'ne-a
 Sa'li-i (3)
 Sal-i-na'tor
 Sa'li-us
 Sal-lus'ti-us
 Sal'lyt, Eng.
 Sal'ma-cis
 Sal-mo'ne
 Sal-mo'ne-us
 Sal'mus
 Sal-my-des'sus
 Sa'lo
 Sa-lo'me
 Sa'lon
 Sa-lo'na, or
 Sa-lo'næ
 Sal-o-ni'na
 Sal-o-ni'nus
 Sa-lo'ni-us
 Sal'pis
 Sal'vi-an
 Sa'-vid-i-e'nus
 Sal'vi-us

Sa-ma'ri-a (29)
 Sam-bu'los
 Sa'me, or Sa'mos
 Sa'mi-a
 Sam-ni'tæ, or
 Am-ni'tæ
 Sam-ni'tes
 Sam-nites. Eng.
 Sam'ni-um
 Sa-mo'ni-um
 Sa'mos
 Sa-mos'a-ta
 Sam-o-thra'ce, or
 Sam-o-thra'ci-a
 Sa'mus
 Sa'na
 San'a-os
 San-cir-re'i'a-thon
 San-da-ce (29)
 San-da'ri-um
 San'da-nus
 San'da-nus
 San-di'on (11)
 San-dre-col'tus
 San'ga-ia
 San-ga'ri-us, or
 San'ga-ri-us
 San-guin'i-us
 San-nyr'i-on
 San'to-nes, and
 San'to-næ
 Sa'on
 Sa-pæ'i, or Sa-phæ'i
 Sa'por
 Sa-po'res (29)
 Sap'pho, or Sa'pho
 Sap'ti-ne
 Sa-rac'o-ri (3)
 Sa-ran'ges
 Sar-a-pa'ni (3)
 Sar'a-pus
 Sar'a-sa
 Sa-ras'pa-des
 Sar-dan-a-pa'lus
 Sar'di (3)
 a'des
 Sa-din'i-a

Sar'dis, or Sar'des
 Sar-don'i-cus (29)
 Sar-i-as'ter
 Sar-ma'ti-a
 Sar-men'tus
 Sar'ni-us
 Sa'ron
 Sa-ron'i-cus Si'nus
 Sar-pe'don
 Sar-ras'tes
 Sar'si-na
 Sa-san'da
 Sa'son
 Sa-tas'pes
 Sa'ti-æ
 Sat-i-bar-za'nes
 Sat-ic'u-la, and
 Sat-ic'u-lus
 Sa'tis
 Sat-ra-pe'ni
 Sa-tri'cum
 Sa-trop'a-ces
 Sat'u-ra
 Sat-u-rei'um, or
 Sa-tu're-um
 Sat-u-rei'us
 Sat-ur-na'li-a
 Sa-tur'ni-a
 Sat-ur-ni'nus
 Sa-tur'ni-us
 Sa-tur'nus
 Sat'u-rum
 Sat'y-rus
 Sa'tyr, Eng.
 Sav'e-ra
 Sau-fei'us Tro'gus
 Sa'vo, or Sav-o'na
 Sau-rom'a-tæ
 Sau'rus
 Sa'vus
 Saz'i-ches
 Scæ'a
 Sc'a
 Scæ'va
 Sc'va
 Scæ'vo-la
 Sev'o-la

Scal'di-um
 Sca-man'der
 Sca-man'dri-us
 Scan-da'ri-a
 Scan-di-na'vi-a
 Scan-tii'la
 Scap-tes'y-le
 Scap'ti-a (10)
 Scap'ti-us (10)
 Scap'u-la
 Scar'di-i (3)
 Scar-phi'a, or
 Scar'phe
 Scau'rus
 Sced'a-sus
 Scel-e-ra'tus
 Sche'di-a
 Ske'di-a
 Sche'di-us (12)
 Sche'ri-a
 Schœ'ne-us
 Schœ'nus, or
 Sche'no
 Sci'a-this
 Si'a-this
 Sci'a-thos
 Sci'dros
 Scil'lus
 Sci'nis
 Scin'thi (3)
 Sci-o'ne
 Sci-pi'a-dæ
 Scip'i-o (9)
 Sci'ra (7)
 Sci-ra'di-um
 Sci'ras (3)
 Sci'ron
 Sci'rus
 Sco'lus
 Scom'brus
 Sco'pas
 Sco'pi-um
 Scor-dis'ci, and
 Scor-dis'cæ
 Sco-ti'nus
 Sco-tus'sa
 Scri-bo'ni-a

Scri-bo-ni-a'nus
 Scri-bo'ni-us
 Scyl-a-ce'um (9)
 Scy'lax
 Scyl'la
 Scyl-læ'um
 Scyl'li-as
 Scyl'lis
 Scyl'lus
 Scy-lu'rus
 Scyp'pi-um
 Scy'ras
 Scy'ros
 Scy'thæ
 Scy'thes, or
 Scy'tha
 Scyth'i-a
 Scyth'i-des
 Scy-thi'nus
 Scy'thon
 Scy-thop'o-lis
 Se-bas'ta
 Se-bas'ti-a
 Seb-en-ny'tus
 Se-be'tus
 Se-bu-si-a'ni, or
 Se-gu-si-a'ni
 Sec-ta'nus
 Sed-i-ta'ni, or
 Sed-en-ta'ni (3)
 Se-du'ni (3)
 Se-du'si-i (3)
 Se-ges'ta
 Se-ges'tes
 Seg'ni (3)
 Seg'o-nax
 Se-gon'ti-a, or
 Se-gun'ti-a (10)
 Seg-on-ti'a-ci
 Se-go'vi-a
 Se-gun'ti-um
 Se-ja'nus Æ'li-us
 Sei'us Stra'bo
 Se-lem'nus
 Se-le'ne
 Sel-cu-ce'na, or
 Se-leu'cis

Sel-en-ci'a (29)
 Se-leu'ci-dæ
 Se-leu'cis
 Se-leu'cus
 Sel'ge
 Se-lim'nus
 Se-li'nuns, or
 Se-li'nus
 Sel-la'si-a
 Sel-le'is
 Sel'li (3)
 Se-lym'bri-a
 Sem'e-le
 Sem-i-ger-ma'ni
 Sem-i-gun'tus
 Se-mir'a-mis
 Sem'no-nes
 Se-mo'nes
 Sem-o-sanc'tus
 Sem-pro'ni-a
 Sem-pro'ni-us
 Se-mu'ri-um
 Sc'na
 Se-na'tus
 Sen'na, or Sc'na
 Sen'e-ca, L. An-
 næ'us
 Clau'di-us Se-ne'
 ci-o
 Sen'o-nes
 Sen'ti-us
 Sep-te'ri-on
 Sep-tim'i-us
 Sep-ti-mu-lei'us
 Sep'y-ra
 Seq'ua-na
 Seq'ua-ni
 Se-quin'i-us
 Se-ra'pi-o
 Se-ra'pis (29)
 Se'res
 Ser-bo'nis
 Se-re'na
 Se-ren-i-a'nus
 Se-re'nus Sa-mon'i-
 cus
 Ser-ges'tus

Ser'gi-a
 Ser'gi-us
 Ser-gi-o'lus (29)
 Se-ri'phus
 Ser'my-la
 Ser-ra'nus
 Se'ron
 Ser-to'ri-us
 Ser-væ'us
 Ser-vi-a'nus
 Ser-vil'i-a
 Ser-vil-i-a'nus
 Ser-vil'i-us
 Ser'vi-us Tul'li-us
 Ses'a-ra
 Se-sos'tris
 Ses'ti-us
 Ses'tos, or Ses'tus
 Se-su'vi-i (3)
 Set'a-bis
 Se'thon
 Se'ti-a (10)
 Se-ve'ra
 Se-ve-ri-a'nus
 Se-ve'rus (29)
 Seu'thes
 Sex'ti-a
 Sex-til'i-a
 Sex-til'i-us
 Sex'ti-us
 Sex'tus
 Si-bi'ni (3)
 Si-bur'ti-us
 Si-by'l'læ
 Si'ca
 Si-cam'bri, or
 Sy-gam'bri (4)
 Si-ca'ni (3)
 Si-ca'ni-a
 Sic'e-lis
 Si-cel'i-des
 Si-chæ'us
 Si-cil'i-a
 Si-cin'i-us Den-
 ta'tus
 Si-ci'nus
 Sic'o-rus

Sic'u-li
 Sic'y-on
 Sifh'e-on
 Sic-y-o'ni-a
 Sifh-e-o'ne-a
 Si'de
 Si-de'ro
 Sid-i-ci'num
 Si'don
 Si-do'nis
 Si-do'ni-us A-pol-
 li-na'ris
 Si'ga
 Si-gæ'um, or
 Si-ge'um
 Sig'ni-a
 Sig-o-ves'sus
 Si-gy'ni, Sig'u-næ,
 or Si-gyn'næ
 Si'la, or Sy'la
 Si-la'na Ju'li-a
 Si-la'nus
 Sil'a-ris
 Si-le'nus
 Sil-i-cen'se
 Sil'i-us I-tal'i-cus
 Sil'phi-um
 Sil-væ'nus
 Sim-briv'i-us, or
 Sim-bru'vi-us
 Si-me'thus, or
 Sy-me'thus
 Sim'i-læ
 Sim'i-lis
 Sim'mi-as
 Si'mo
 Si'mo-is
 Sim-o-is'i-us
 Si'mon
 Si-mon'i-des
 Sim-plic'i-us
 Sim'u-lus
 Si'mus
 Sim'y-ra
 Sin'di
 Sin-gæ'i (3)
 Si'nus

Sin'na-ces
 Sin'na-cha
 Sin'o-e
 Si'non
 Si-no'pe
 Sin'o-rix
 Sin'ti-i (3)
 Sin-u-es'sa
 Siph'nos
 Si-pon'tum, Si'pus,
 or Se'pus
 Sip'y-lum, and
 Sip'y-lus
 Si-re'nes
 Si'rens, Eng.
 Si'ris
 Sir'i-us
 Sir'mi-um
 Si-sam'nes
 Sis'a-pho
 Sis'e-nes
 Si-en'na
 Sis-i-gam'bis, or
 Sis-y-gam'bis
 Sis-o-cos'tus
 Sis'y-phus
 Si-tal'ces
 Sith'ni-des
 Si'thon
 Si-tho'ni-a
 Sit'i-us (10) (27)
 Sit'o-nes
 Sme'nus
 Smer'dis
 Smi'lax
 Smi'lis
 Smin-dyr'i-des
 Smin'the-us (29)
 Smyr'na
 So-a'na
 So-an'da
 So-a'nes
 Soc'ra-tes
 Sœ'mi-as
 Sog-di-a'na
 Sog-di-a'nus
 Sol'o-e, or So'li

So-læ'is
 So'lon
 So-lo'ni-um
 So'lus
 Sol'y-ma, and
 Sol'y-mæ
 Som'nus
 Son'chis
 Son-ti'a-tes
 Sop'a-ter
 So'phax
 So-phe'ne
 Soph'o-cles
 Soph-o-nis'ba
 So'phron
 So-phron'i-cus (29)
 Soph-ro-nis'cus
 So-phro'ni-a
 So-phros'y-ne
 Sop'o-lis
 So'ra
 So-rac'tes, and
 So-rac'te
 So-ra'nus
 So'rex
 So-rit'i-a
 So'si-a Gal'la
 So-sib'i-us
 Sos'i-cles
 So-sic'ra-tes
 So-sig'e-nes
 So'si-i (3)
 Sos'i-lus
 So-sip'a-ter
 So'sis
 So-sis'tra-tus
 So'si-us
 Sos'the-nes
 Sos'tra-tus
 Sot'a-des
 So'ter
 So-te'ri-a
 So-ter'i-cus
 So'this
 So'ti-on
 So'ti-us (10)
 So'us

Soz'o-men
 Spa'co
 Spar'ta
 Spar'ta-cus
 Spar'tæ, or Spar'ti
 Spar-ta'ni, or
 Spar-ti-a'tæ
 Spar-ti-a'nus Æ'li-
 us
 Spe'chi-a
 Spen'di-us
 Spen'don
 Sper-chi'us
 Sper-ma-toph'a-gi
 Speu-sip'pus
 Sphac-te'ri-æ
 Sphe'rus
 Sphinx
 Spi'o
 Spho'dri-as
 Sphra-gid'i-um
 Spi-cil'lus
 Spin'tha-rus
 Spin'ther
 Spi-tam'e-nes
 Spi-thob'a-tes
 Spith-ri-da'tes
 Spo-le'ti-um (10)
 Spor'a-des (29)
 Spu-ri'na
 Spu'ri-us
 Sta-be'ri-us
 Sta'bi-æ
 Sta-gi'ra
 Sta'i-us
 Staph'y-lus
 Sta-san'der
 Sta-sil'e-us (29)
 Sta-til'i-a
 Sta-til'i-us
 Stat'i-næ
 Sta-ti'ra
 Sta'ti-us (10)
 Sta-sic'ra-tes
 Sta'tor
 Stel'la-tis
 Stel'li-o

Ste'na
 Sten-o-bæ'a
 Ste-noc'ra-tes
 Sten'tor
 Steph'a-nus
 Ster'o-pe
 Ster'o-pes
 Ste-sich'o-rus
 Ster-tin'i-us
 Ste-sag'o-ras
 Stes-i-cle'a
 Ste-sim'bro-tus
 Sthen'e-le
 Sthen'e-lus
 Sthe'nis
 Sthe'no
 Sthen-o-bæ'a
 Stil'be, or Stil'bi-a
 Stil'i-cho
 Stil'po
 Stim'i-con
 Stiph'i-lus
 Sto-bæ'us
 Stœch'a-des
 Sto'i-ci
 Stra'bo
 Stra-tar'chas
 Stra'to, or Stra'ton
 Strat'o-cles
 Strat-o-ni'ce
 Strat-o-ni'cus (29)
 Stron'gy-le
 Stroph'a-des
 Stro'phi-us
 Stru-thoph'a-gi
 Stru'thus
 Stry'ma
 Strym'no
 Stry'mon
 Stym-pha'li-a, or
 Sym-pha'lis
 Stym-pha'lus
 Styg'ne
 Sty'ra
 Sty'rus
 Styx
 Su-ar-do'nes

Su-ba'tri-i (3)	Su'ra, Æ-myl'i-us	Sym'bo-lum
Sub-lic'i-us	Su-re'na	Sym'ma-chus
Sub'o-ta	Sur-ren'tum	Sym-pleg'a-des, or
Sub-ur'ra	Su'rus	Cy-a'ne-æ
Su'cro	Su'sa	Sy'mus
Sues'sa	Su'sa-na	Syn-cel'lus
Sues'so-nes	Su-si-a'na, or Su'sis	Sy-ne'si-us
Sue-to'ni-us	Su-sa'ri-on	Syn'ge-lus
Sue'vi	Su'tri-um	Syn'nas
Sue'vi-us	Sy-ag'rus	Syn-na-lax'is
Suf-fe'nus	Syb'a-ris	Syn'nis
Suf-fe'ti-us, or	Syb-a-ri'ta	Sy-no'pe
Fu-fe'ti-us	Syb'o-tas	Syn'ty-che
Sui'das (29)	Sy-cin'nus	Sy'phax
Suil'i-us	Sy'e-dra	Sy-phæ'um
Sui'o-nes	Sy-e'ne	Syr'a-ces
Sul'chi	Sy-e-ne'si-us	Syr-a-co'si-a
Sul'ci-us	Sy-en-ne'sis	Syr-a-cu'se (29)
Sul'mo, or	Syg'a-ros	Syr'a-cu'se, Eng.
Sul'mo-na	Sy-le'a	Syr'i-a
Sul-pit'i-a	Syl'e-us	Sy'rinx
Sul-pit'i-us, or	Syl'la	Syr-o-phœ'nix
Sul-pic'i-us (27)	Syl'lis	Sy'ros
Sum-ma'nus	Syl'o-es	Syr'tes
Su'ni-ci	Syl'o-son	Sy'rus
Su'ni-des	Syl-va'nus	Sys-i-gam'bis
Su'ni-um	Syl'vi-a	Sy-sim'e-thres
Su-o-vet-au-ril'i-a	Syl'vi-us	Sys'i-nas
Sup'e-rum ma're	Sy'ma, or Sy'me	Sy'thas

T.

Ta-au'tes	Ta-go'ni-us	Tam'y-ras
Tab'ra-ca	Ta'gus	Tam'y-ris
Ta-bur'nus	Ta-la'si-us	Tan'a-gra
Tac-fa-ri'nas	Tal'a-us	Tan'a-grus, or
Ta-champ'so	Ta-la'y-ra	Tan'a-ger
Ta'chos, or Ta'chus	Tal'e-tum	Tan'a-is
Tac'i-ta	Tal-thyb'i-us	Tan'a-quil
Tac'i-tus	Ta'hus	Tan-tal'i-des
Tæ'di-a	Tam'a-rus	Tan'ta-lus
Tæn'a-rus	Ta'mos	Ta-nu'si-us Ger'
Tæ'ni-as	Ta-ma'se-a	mi-nus
Ta'ges	Tam'pi-us	Ta'phi-æ

TA

TE

TE

Ta'phi-us
 Ta'phi-us, or
 Ta-phi-as'sus
 Tap'ro-bane
 Tap'sus
 Tap'y-ri (3)
 Tar'a-nis
 Ta'ras
 Tar-ax-ip'pus
 Tar-bel'li (3)
 Tar-che'ti-us (10)
 Tar'chon
 Ta-ren'tum, or
 Ta-ren'tus
 Tar'næ
 Tar'pa
 Tar-pe'i'a
 Tar-pe'i-us
 Tar-quin'i-i (3)
 Tar-quin'i-a
 Tar-quin'i-us
 Tar-quit'i-us (27)
 Tar'qui-tus
 Tar-ra-ci'na
 Tar'ra-co
 Tar-ru'ti-us (10)
 Tar'sa
 Tar'si-us (10)
 Tar'sus, or Tar'sos
 Tar'ta-rus
 Tar-tes'sus
 Tar-un'ti-us Spu-
 ri'na
 Tas-ge'ti-us Cor-
 nu'tus
 Ta'ti-an
 Ta-ti-en'ses
 Ta'ti-us (10)
 Tat'ta
 Tau-lan'ti-i (3)
 Tau'nus
 Tau-ra'ni-a
 Tau-ran'tes
 Tau'ri (3)
 Tau'ri-ca Cher-so-
 ne'sus
 Tau'ri-ca (7)

Tau-ri'ni (3)
 Tau-ris'ci (3)
 Tau'ri-um
 Tau-ro-min'i-um
 Tau'rus
 Tax'i-la
 Tax'i-lus, or
 Tax'i-les
 Tax-i-maq'ui-lus
 Ta-yg'e-te, or
 Ta-y-ge'te (29)
 Ta-yg'e-tus, or
 Ta-yg'e-ta (29)
 Te-a'num
 Te'a-rus
 Te-a'te-a, Te'a-te,
 or Te-ge'a-te
 Tech-mes'sa
 Tech'na-tis
 Tec'ta-mus
 Tec-tos'a-ges, or
 Tec-tos'a-gæ
 Te'ge-a, or Te-gæ'a
 Teg'u-la
 Teg'y-ra
 Te'i-os
 Te'i-um
 Tel'a-mon
 Tel-a-mo-ni'a-des
 Tel-chi'nes
 Tel-chi'ni-a
 Tel-chi'ni-us
 Tel'chis
 Te'le-a
 Te-leb'o-as
 Te-leb'o-æ, or
 Te-leb'o-es
 Tel-e-bo'i-des
 Te-lec'les, or
 Te-lec'lus
 Tel-e-cli'des
 Te-leg'o-nus
 Te-lem'a-chus
 Tel'e-mus
 Tel-e-phas'sa
 Tel'e-phus
 Te-le'si-a

Te-les'i-cles
 Tel-e-sil'la
 Tel-e-sin'i-cus
 Tel-e-si'nus
 Tel-e-sip'pus
 Tel-e-stag'o-ras
 Te-les'tas
 Te-les'tes
 Te-les'to
 Tel'e-thus
 Tel-e-thu'sa
 Te-leu'ri-as
 Te-leu'ti-as
 Tel'li-as
 Tel'lis
 Tel'lus
 Tel-mes'sus, or
 Tel-mis'sus
 Te'lon
 Tel-thu'sa
 Te'lys
 Te-ma'the-a
 Te-me'ni-um
 Tem-e-ni'tes
 Tem'e-nus
 Tem-e-rin'da
 Tem'e-sa
 Tem'nes
 Tem'nos
 Tem'pe
 Ten'e-dos
 Te'nes
 Ten'e-sis
 Ten'nes
 Ten'num
 Te'nos
 Ten'ty-ra, Egypt
 Ten-ty'ra, Thrace
 Te'os, or Te'i-os
 Te-re'don
 Te-ren'ti-a
 Te-ren-ti-a'nus
 Te-ren'tus
 Te're-us (29)
 Ter-ges'te, and
 Ter-ges'tum
 Te'ri-as

Ter-i-ba'zus
 Te-rid'a-e
 Ter-i-da'tes
 Ter'i-gum
 Ter-men'ti-a
 Ter'me-rus
 Ter-me'sus
 Ter-mi-na'li-a
 Ter-mi-na'lis
 Ter'mi-nus
 Ter'mi-sus, or
 Ter-mes'sus
 Ter-pan'der
 Terp-sich'o-re
 Terp-sic'ra-te
 Ter'ra
 Ter-ra-ci'na
 Ter-ra-sid'i-us
 Ter'ror
 Ter'ti-a
 Ter'ti-us (10)
 Ter-tul-li-a'nus
 Te'thys
 Te-trap'o-lis
 Tet'ri-cus
 Teu'cer
 Teu'cri (3)
 Teu'cri-a
 Teuc'te-ri (3)
 Teu-mes'sus
 Teu'ta
 Teu'ta'mi-as, or
 Teu'ta-mis
 Teu'ta-mus
 Teu'tas, or
 Teu'ta'tes
 Teu'thras
 Teu-tom'a-us
 Teu'to-ni, and
 Teu'to-nes
 Tha-ben'na
 Tha'is
 Tha'la
 Thal'a-me
 The-las'ius
 The-le

Tha-les'tri-a, or
 Tha-les'tris
 Tha-le'tes
 Tha-li'a
 Thal'pi-us
 Tham'y-ras
 Tham'y-ris
 Thar-ge'li-a
 Tha-ri'a-des
 Tha'rops
 Thap'sa-cus
 Tha'si-us, or
 Thra'si-us
 Tha'sos
 Tha'sus
 Thau-man'ti-as, and
 Thau-man'tis
 Thau'mas
 Thau-ma'si-us
 The'a
 The-ag'e-nes
 The'a-ges
 The-a'no
 The-a'num
 The-ar'i-das
 The-ar'nus
 The-a-te'tes
 The'bæ (8)
 Theb'a-is
 The'be
 The'i-a
 The'i-as
 The'-e-phas'sa
 Thei-pu'sa
 Theix-i'on (26)
 Theix-i'o-pe
 The-me'si-on
 The-mil'las
 The'mis
 The-mis'cy-ra
 Them'e-nus
 Them'i-son
 The-mis'ta, or
 The-mis'tis
 The-mis'ti-us
 The-mis'to

The-mis'to-cles
 Them-i-stog'e-nes
 The-o-cle'a
 The'o-cles
 The'o-clus
 The-o-clym'e-nus
 The-oc'ri-tus
 The-od'a-mas, or
 Thi-od'a-mas
 The-o-dec'tes
 The-od-o-re'tus
 The-od'o-ret, Eng.
 The-od-o-ri'tus
 The-o-do'ra
 The-o-do'rus
 The-o-do'si-us (10)
 The-od'o-ta
 The-o-do'ti-an
 The-od'o-tus
 The-og-ne'tes
 The-og'nis
 The-om-nes'tus
 The'on
 The-on'o-e
 The'o-pe
 The-oph'a-ne
 The-oph'a-nes
 The-o-pha'ni-a
 The-oph'i-lus
 The-o-phras'tus
 The-o-pol'e-mus
 The-o-pom'pus
 The-o-phy-lac'tus
 The-o'ri-us
 The-o-ti'mus
 The-ox'e-na
 The-ox-e'ni-a
 The-ox-e'ni-us
 The'ra
 The-ram'bus
 The-ram'e-nes
 The-rap'ne, or
 Te-rap'ne
 The'ras
 The-rip'pi-das
 Ther'i-tas

Ther'ma
 Ther-mo'don
 Ther-mop'y-læ
 Ther'mus
 The-rod'a-mas
 The'ron
 Ther-pan'der
 Ther-san'der
 Ther-si'o-chus
 Ther-sip'pus
 Ther-si'tes
 The-si'tes
 The-se i-dæ
 The-se'is
 The'se-us
 The-si'dæ
 The-si'des
 The's-moph'o-ra
 The's-moth'e-tæ
 The's'pi-a
 The's-pi'a-dæ
 The's-pi'a-des
 The's'pis
 The's'pi-us, or
 The's'ti-us
 The's-pro'ti-a
 The's-pro'tus
 The's-sa'li-a
 The's-sa'li-on
 The's-sa-li'o-tis
 The's-sa-lo-ni'ca (29)
 The's-sa-lus
 The's'te
 The's'ti-a
 The's-ti'a-dæ, and
 The's-ti'a-des
 The's'ti-as
 The's'tis
 The's'ti-us
 The's'tor
 The's'ty-lis
 The'tis
 Theu'tis, or
 Teu'this
 Thi'a
 Thi'as

Thim'bren
 Thi-od'a-mas
 This'be
 This'i-as
 This'o-a
 Tho-an'ti-um
 Tho'as
 Tho'e
 Tho'n'y-ris
 Tho'lus
 Thon
 Tho'nis
 Tho'on
 Tho'o-sa
 Tho-o'tes
 Tho-ra'ni-us
 Tho'rax
 Tho'ri-a
 Thor'nax
 Thor'sus
 Tho'us
 Thra'ce
 Thra'ces
 Thra'ci-a
Thrace, Eng.
 Thrac'i-dæ
 Thra'cis
 Thra'se-as
 Thra-sid'e-us
 Thra'si-us (10)
 Thra'so
 Thras-y-bu'lus
 Thras-y-dæ'us
 Thra-syl'lus
 Thra-sym'a-chus
 Thras-y-me'des
 Thras-y-me'nus
 Thre-ic'i-us (27)
 Thre-is'sa
 Threp-sip'pas
 Thri-am'bus
 Thro'ni-um
 Thry'on
 Thry'us
 Thu-cyd'i-des
 Thu-is'to

Thu'le (8)
 Thu'ri-æ, or
 Thu'ri-um
 Thu-ri'nus
 Thus'ci-a
 Thy'a
 Thy'a-des
 Thy'a-nis
 Thy'a-na
 Thy-a-ti'ra
 Thy-bar'ni
 Thy-es'ta
 Thy-es'tes
 Thym'bra
 Thym-bræ'us
 Tym'bris
 Thym'bron
 Thym'e-le
 Thy-mi'a-this
 Thy-moch'a-res
 Thy-næ'tes
 Thy-od'a-mas
 Thy-o'ne (29)
 Thy-o'ne-us
 Thy'o'tes
 Thy're
 Thyr'e-a
 Thyr'e-us
 Thyri'on
 Thyr-sag'e-tæ
 Thys'sos
 Thy'us
 Ti'a-sa
 Tib-a-re'ni
 Tib-e-ri'nus
 Tib'e-ris
 Ti-be'ri-as
 Ti-be'ri-us
 Ti-be'sis
 Ti-bul'lus
 Ti'bur
 Ti-bur'ti-us (10)
 Ti-bur'tus
 Tich'i-us
 Tic'i-da
 Ti-ci'nus

Tid'i-us
 Ti-es'sa
 Tif'a-ta
 Ti-fer'num
 Tig'a-sis
 Tig-el-li'nus
 Ti-gel'li-us
 Ti-gra'nes
 Tig-ran-o-cer'ta
 Ti'gres
 Ti'gris
 Tig-u-ri'ni (3)
 Til-a-tæ'i (4)
 Ti-mæ'a
 Ti-mæ'us
 Ti-mag'e-nes
 Ti-mag'o-ras
 Ti-man'dra
 Ti-man'dri-des
 Ti-man'thes
 Ti-mar'chus
 Tim-a-re'ta
 Ti-ma'si-on
 Tim-a-sith'e-us
 Ti-ma'vus
 Ti-me'si-us
 Ti-moch'a-ris
 Tim-o-cle'a
 Ti-moc'ra-tes
 Ti-mo'cre-on
 Tim-o-de'mus
 Tim-o-la'us
 Ti-mo'le-on
 Ti-mo'lus (13)
 Ti-mom'a-chus
 Ti'mon
 Ti-moph'a-nes
 Ti-mo'the-us
 Ti-mox'e-nus
 Tin'gis
 Ti'pha
 Ti'phys
 Tiph'y-sa
 Ti-re'si-as
 Tir-i-ba'ses
 Tir-i-da'tes
 Ti'tis

Ti'ro
 Ti-ryn'thi-a
 Ti-ryn'thus
 Ti-sæ'um
 Ti-sag'o-ras
 Ti-sam'e-nes
 Ti-san'drus
 Ti-sar'chus
 Ti-si'a-rus
 Tis'i-as
 Ti-siph'o-ne
 Ti-siph'o-nus
 Tis'sa
 Tis-sam'e-nus
 Tis-sa-pher'nes
 Ti-tæ'a
 Ti'tan Ti-ta'nus
 Ti'a-na
 Ti-ta'nes
Ti'tans, Eng.
 Ti-ta'ni-a
 Ti-tan'i-des
 Tit'a-nus
 Tit-a-re'si-us
 Tit'e-nus
 Tith-e-nid'i-a
 Ti-tho'nus
 Tit'i-a (27)
 Tit-i-a'na (27)
 Tit-i-a'nus
 Tit'i-i (27) (3)
 Ti-thraus'tes
 Ti-tin'i-us
 Tit'i-us (27) (10)
 Ti-tor'mus
 Ti-tu'ri-us
 Ti'tus
 Tit'y-rus
 Tit'y-us (27)
 Tle-pol'e-mus (16)
 Tma'rus
 Tmo'lus (13)
 To-ga'ta
 Tol'mi-des
 To-lo'sa
 To-lum'nus
 To'lus

To-mæ'um
 Tom'a-rus
 Tom'i-sa
 To'mos, or To'mis
 Tom'y-ris
 To'ne-a
 Ton-gil'li
 To-pa'zos
 Top'i-ris, or
 Top'rus
 Tor'i-ni
 To-ro'ne
 Tor-qua'ta
 Tor-qua'tus
 Tor'tor
 To'rus
 Tor'y-ne
 Tox-a-rid'i-a
 Tox'e-us
 Tox-ic'ra-te
 Tra'be-a
 Trach'a-lus
 Tra'chas
 Tra-chin'i-a
 Trach-o-ni'tis
 Tra'gus
 Traj-a-nop'o-lis
 Tra-ja'nus
 Tral'les
 Trans-tib-er-i'na
 Tra-pe'zus
 Tra-sul'lus
 Trau'lus Mon-ta'
 nus
 Tre-ba'ti-us
 Tre-bel-li-a'nus
 Tre-bel-li-e'nus
 Tre-bel'li-us
 Tre'bi-a
 Tre'bi-us
 Tre-bo'ni-a
 Tre-bo'ni-us
 Treb'u-la
 Tre'rus
 Trev'e-ri
 Tri-a'ri-a
 Tri-a'ri-us

Tri-bal'li (3)
 Trib'o-ci
 Tri-bu'ni
 'Tric-as-ti'ni (3)
 'Tric'cæ
 'Tri-cla'ri-a
 'Tri-cre'na
 'Tri-e-ter'i-ca
 'Trif-o-li'nus
 'Tri-na'cri-a, or
 Trin'a-cris
 Tri-no-ban'tes
 Tri-oc'a-la, or
 Tri'o-cla
 Tri'o-pas, or
 Tri'ops
 Tri-phy'l'i-a
 Tri-phi'lis
 Tri-phi'lus
 Trip'o-lis
 Trip-tol'e-mus
 Triq'ue-tra
 Tris-me-gis'tus
 Trit'i-a (10)
 Trit-o-ge'ni-a
 Tri'ton
 Tri-to'nis
 Tri-ven'tum
 Triv'i-a
 Triv'i-æ an'trum
 Triv'i-æ lu'cus
 Tri-vi'cum
 Tri-um'vi-ri (4)
 Tro'a-des
 Tro'as
 Troch'o-is
 Træ-ze'ne
 Trog'i-lus
 Trog-lod'y-tæ
 Tro'gus Pom-pe'i-
 us
 Tro'ja
 Tro'i-lus
 Trom-en-ti'na
 Tro-pæ'a Dru'si

Troph'i-mus
 Tro-pho'ni-us
 Tros
 Tros'su-lum
 Trot'i-lum
 Tru-en'tum, or
 Tru-en-ti'num
 Tryph'e-rus
 Tryph-i-o-do'rus
 Try'phon
 Try-pho'sa
 Tu'be-ro
 Tuc'ca Plau'ti-us
 Tuc'ci-a (10)
Tuk'she-a
 Tu'ci-a (10)
 Tu'der, or
 Tu-der'ti-a
 Tu'dri (3)
 Tu-gi'ni, or
 Tu-ge'ni
 Tu-gu-ri'nus
 Tu-is'to
 Tu-lin'gi (3)
 Tul'la
 Tul'li-a
 Tul-li'o-la
 Tul'li-us
 Tu-ne'ta, or Tu'nis
 Tun'gri
 Tu-ra'ni-us
 Tur'bo
 Tur-de-ta'ni
 Tu-re'sis
 Tu'ri-us
 Tur'nus
 Tu'ro-nes
 Tur'pi-o
 Tu-rul'li-us
 Tus-ca'ni-a, and
 Tus'ci-a
 Tus'ci
 Tus-cu-la'num
 Tus'cu-lum
 Tus'cus

Tus'cum ma're
 Tu'ta
 Tu'ti-a (10)
 Tu'ti-cum
 Ty'a-na
 Ty-a'ne-us (29), or
 Ty-a-ne'us
 Ty-a-ni'tis
 Ty'bris
 Ty'bur
 Ty'che
Ty'ke
 Tych'i-us
 Tych'i-cus
 Ty'de
 Tyd'e-us
 Ty-di'des
 Tym'ber
 Ty-mo'hus (29)
 Tym-pa'ni-a
 Tym-phæ'i (3)
 Tyn-dar'i-des
 Tyn'da-ris
 Tyn'da-rus
 Tyn'ni-chus
 Ty-phæ'us, or
 Ty'phon
 Ty-ran-ni'on
 Ty-ran'nus
 Ty'ras, or Ty'ra
 Ty'res
 Tyr-i-da'tes
 Tyr'i-i, or Ty'rus
 Ty-ri'o-tes
 Ty'ro
 Ty'ros
 Tyr-rhe'i-dæ
 Tyr-rhe'ni
 Tyr-rhe'num
 Tyr-rhe'nus
 Tyr'rhe-us
 Tyr'sis
 Tyr-tæ'us
 Ty'rus, or Ty'ros
 Tys'i-as

V.

Vac-cæ'i
 Va-cu'na
 Va'ga
 Vag-e-dru'sa
 Va-ge'l'i-us
 Va-ge'ni (3)
 Va'la
 Va'lens
 Va-len'i-ti-a
 Val-en-tin-i-a'rus
Val-en-tin i-an, Eng
 Va-le'ri-a
 Va-le'-i-a'nus
Val-le'ri-an, Eng.
 Va-le'ri-us
 Val'e-rus
 Val'gi-us
 Van-da'li-i (3)
 Van-gi'o-nes
 Van'ni-us
 Va-ra'nes
 Var-dæ'i
 Va'ri-a
 Va-ri'ni (3)
 Va-ris'ti
 Va'ri-us
 Var'ro
 Va'rus
 Vas-co'nes
 Vat-i-ca'nus
 Va-tin'i-us
 Vat-i-e'nus
 U'bi-i
 U-cal'e-gon
 U'cu-bis
 Vec'ti-us (10)
 Ve'di-us Pol'li-o
 Ve-ge'ti-us
 Ve'i-a
 Ve-i-a'nus
 Ve-i-en'tes
 Ve-i-en'to

Ve'i-i (3)
 Vej'o-vis, or Ve-
 ju'pi-ter
 Ve-la'brum
 Ve-la'ni-us
 Ve'i-a
 Vel'i-ca
 Ve-li'na
 Ve-li'num
 Ve-li-o-cas'si
 Vel-i-ter'na
 Ve-li'træ
 Vel'la-ri
 Vel'le-da
 Vel-le'i-us
 Ve-na'frum (29)
 Ven'e-di
 Ven'e-li
 Ven'e-ti (3)
 Ve-ne'ti-a
 Ven'e-tus
 Ve-nil'i-a
 Ve-no'ni-us
 Ven-tid'i-us
 Ven'ti (3)
 Ven-u-le'i-us
 Ven'u-lus
 Ve'nus
 Ve-nu'si-a, or
 Ve-nu'si-um
 Ve-ra'gri
 Ve-ra'ni-a
 Ve-ra'ni-us
 Ver-big'e-nus
 Ver-cel'læ
 Ver-cin-get'o-rix
 Ver-gil'i-a
 Ver-gas-il-lau'nus
 Ver-gel'lus
 Ver-gil'i-æ
 Ver-gin'i-us
 Ver'gi-um

Ver-go-bre'tus
 Ver'i-tas
 Ver-o-doc'ti-us (10)
 Ver-o-man'du-i
 Ve-ro'na
 Ve-ro'nes
 Ver-o-ni'ca
 Ver-re-gi'num
 Ver'res, C.
 Ver'ri-tus
 Ver'ri-us
 Ver-ru'go (29)
 Ver'ti-co
 Ver-ti-cor'di-a
 Ver-tis'cus
 Ver-tum'nus
 Ver-u-la'nus
 Ve'rus
 Ves'bi-us, or
 Ve-su'bi-us
 Ves-ci-a'num
 Ves-pa-si-a'nus
Ves-pa'si-an, Eng.
 Ves-cu-la'ri-us
 Ves'e-ris
 Ve-se'vi-us, and
 Ve-se'vus
 Ves'ta
 Ves-ta'les
 Ves-ta'li-a
 Ves-tic'i-us (27)
 Ves-til'i-us
 Ves-til'la
 Ves-ti'ni (3)
 Ves-ti'nus
 Ves'u-lus
 Ve-su'vi-us
 Vet'ti-us
 Vet-to'nes
 Vet-u-lo'ni-a
 Ve-tu'ri-a
 Ve-tu'ri-us

Ve'tus
 U'fens
 U-fen-ti'na
 Vi-bid'i-a
 Vi-bid'i-us
 Vib'i-us
 Vi'bo
 Vib-u-le'nus
 Vi-bul'li-us
 Vi'ca Po'ta
 Vi-cen'ta, or
 Vi-ce'ti-a
 Vi-cel'li-us
 Vic'tor
 Vic-to'ri-a
 Vic-to'ri-us
 Vic-to-ri'na
 Vic-to-ri'nus
 Vic-tum'ni-æ
 Vi-en'na
 Vil'li-a
 Vil'li-us
 Vim-i-na'lis
 Vin-cen'ti-us
 Vin'ci-us
 Vin-da'li-us
 Vin-del'i-ci
 Vin-de-mi-a'tor
 Vin'dex Ju'li-us
 Vin-dic'i-us
 Vin-do-nis'sa
 Vi-nic'i-us
 Vi-nid'i-us
 Vin'i-us
 Vin'ni-us
 Vip-sa'ni-a
 Vir'bi-us
 Vir-gil'i-us
Vir'gil, Eng.
 Vir-gin'i-a
 Vir-gin'i-us
 Vir-i-a'thus
 Vir-i-dom'a-rus

Vi-rip'la-ca
 Vir'ro
 Vir'tus
 Vi-sel'li-us
 Vi-sel'lus
 Vi-tel'li-a
 Vi-tel'li-us
 Vit'i-a
 Vit'ri-cus
 Vi-tru'vi-us
 Vit'u-la
 Ul-pi-a'nus
Ul'pi-an, Eng.
 U'lu-bræ
 U-lys'ses
 Um'ber
 Um'bra
 Um'bri-a
 Um-brig'i-us
 Um'bro
 Un'ca
 Un'chæ
 Un-de-cem'vi-ri (3)
 U-nel'li (3)
 Unx'i-a
 Vo-co'ni-a
 Vo-co'ni-us
 Vo-con'ti-a
 Vog'e-sus
 Vol-a-gin'i-us
 Vo-la'na
 Vo-lan'dum
 Vol-a-ter'ra
 Vol'cæ, or Vol'gæ
 Vo-log'e-ses
 Vo-log'e-sus
 Vol'scens
 Vol'sci, or Vol'ci
 Vol-sin'i-um
 Vol-tin'i-a
 Vo-lum'næ Fa'num
 Vo-lum'ni-a
 Vo-lum'nus

Vo-lum'ni-us
 Vo-lup'tas, and
 Vo-lu'pi-a
 Vol-u-se'nus
 Vo-lu-si-a'nus
 Vo-lu'si-us
 Vol'u-sus
 Vo'lux
 Vo-ma'nus
 Vo-no'nes
 Vo-pis'cus
 Vo-ra'nus
 Vo-ti-e'nus
 U-ra'ni-a
 U-ra'ni-i, or U'ri-i
 U'ra-nus
 Ur-bic'u-a
 Ur'bi-cus
 U'ri-a
 U'ri-tes
 Ur-sid'i-us
 U's-ç'a'na
 U-sip'e-tes, or
 U-sip'i-i (3)
 U's-ti'ca
 U'ti-ca
 Vul-ca-na'li-a
 Vul-ca'ni
 Vul-ca'ni-us
 Vul-ca'nus
Pul'can, Eng.
 Vul-ca'ti-us (10)
 Vul'so
 Vul'tu-ra
 Vul-tu-re'i-us
 Vul-tu'ri-us
 Vul-tur'num
 Vul-tur'nus
 Vul-si'num
 Ux-el-lo-du'num
 Ux'i-i (3)
 Ux-is'a-ma
 U'zi-ta

X.

Xan'the	Xe-nag'o-ras	Xe-nod'i-ce
Xan'thi	Xe-nar'chus	Xe-nod'o-chus
Xan'thi-a	Xen'a-res	Xe-noph'a-nes
Xan'thi-ca	Xen'e-tus	Xe-noph'i-lus
Xan-thip'pe	Xe'ne-us	Xen'o-phon
Xan-thip'pus	Xe-ni'a-des	Xen-o-pi-thi'a
Xan'tho	Xe'ni-us	Xerx'es
Xan-tho-pu'lus	Xen-o-cle'a	Xeu'xes
Xan'thus	Xen'o-cles	Xu'thus
Xan'ti-cles	Xen-o-cli'des	Xy'chus
Xan-tip'pe	Xe-noc'ra-tes	Xyn'i-as
Xan-tip'pus	Xe-nod'a-mus	Xyn-o-ich'i-a

Z.

Zab'a-tus	Ze'lus	Zi-pæ'tes
Zab-di-ce'ne	Ze'no	Zi-ob'e-ris
Za-bir'na	Ze-no'bi-a	Zmil'a-ces (16)
Zab'u-lus	Zen'o-cles	Zo'i-lus (29)
Za-cyn'thus	Zen-o-do'rus	Zo-ip'pus
Za-græ'us	Zen-o-do'ti-a	Zo'na
Za'grus	Ze-nod'o-tus (29)	Zon'a-ras
Zal'a-tes	Ze-noth'e-mis	Zoph'o-rus
Za-leu'cus	Ze-noph'a-nes	Zo-pyr'i-o
Za'ma, or Zag'ma	Ze-phyr'i-um	Zo-pyr'i-on
Za'me-is	Zeph'y-rus	Zop'y-rus
Za-mol'xis	Zeph'y-rum	Zor-o-as'ter
Zan'cle	Ze-ryn'thus	Zos'i-mus
Zan'the-nes	Ze'thes, or Ze'tus	Zos'i-ne
Zan'thi-cles	Zeug'ma	Zos-te'ri-a
Za'rax	Ze'us	Zo-thraus'tes
Zar-bi-e'nus	Zeux-id'a-mus	Zy-gan'tes
Zar-i-as'pes	Zeux'i-das	Zyg'e-na
Za'thes	Zeu-xip'pe	Zyg'i-a
Ze-bi'na	Zeu'xis	Zy-gom'a-la
Ze'la, or Ze'li-a	Zeu'xo	Zy-gop'o-lis
Ze'les	Zil'i-a, or Ze'lis	Zy-gri'tæ

APPENDIX.

NOTWITHSTANDING all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous; for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin is, in doubtful cases, generally preferred.

But as the letters of the dead languages are pronounced according to the respective analogies of the living languages, so it is impossible to preserve the accent from sliding sometimes into the analogies of our own tongue; and when once these are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as stars shot from their original spheres, and moving round another center.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different lexicographers, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an *Hortator*, or *Interim*, till the learned have pronounced the final sentence. Some of these words I shall give in an alphabetical order; and hope some more learned pen will take them into consideration.

Alaricus. This, as a Latin word, is uniformly accented on the penultimate syllable; but when anglicised to *Alaric*, agreeable to analogy, it raises the accent to the first. See Critical Pronouncing Dictionary, under the word *Academy*.

Amphitrite. This word is Greek, Latin, and English. When we pronounce it as a Greek or Latin word, we make it four syllables, with the accent on the penultimate; when, as an English word, we make it but three, with the accent on the first: this, however, is a departure from the general rule, which is to pronounce Latin and Greek words brought whole into our language, with their own original number of syllables and their peculiar accent; for we might with as much propriety pronounce *Penelope* and *Melpomene* in three syllables as this word.

Andronicus. This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the antepenultimate syllable. That this was the pronunciation of this word in queen Elizabeth's time, appears plainly from the Tragedy of *Titus Andronicus*, said to be written by Shakespeare; in which we everywhere find the antepenultimate pronunciation adopted. It may be justly questioned, whether Shakespeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Stevens has justly observed, there is a greater number of classical allusions in this play, than are scattered over all the rest of the performances on which the seal of Shakespeare is indubitably fixed; and therefore it may be presumed, that the author could not be ignorant of the Greek and Latin pronunciation of this word. but followed the received English pronunciation of his time; and which by all but scholars is still continued. See *Sophronicus*.

Arbaces. Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Hol-yoke on the second: and this is so much more agreeable to an English ear, that I do not hesitate to prefer it, though I have, out of respect to authorities, adopted the antepenultimate in the Vocabulary. Labbe has not inserted this word. See *Arsaces*.

Arbela, the city of Assyria, where the decisive battle was fought between Alexander the Great and Darius, king of Persia; and the city in Palestine, have the accent on the penultimate; but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

Archidamus. Ainsworth, Gouldman, Littleton, and Hol-yoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe in the Vocabulary against my better judgement: for as every word of the termination has the antepenultimate accent, as *Polydamas*, *Theodamas*, &c. I know not why this should be different.

Arcopagus. Labbe tells us that the penultimate syllable of this word is beyond all controversy short, quidquid nonnulli in tanta luce etiamnum cæcutiant. Some of these blind men are Gouldman, Holyoke, and Littleton----but Lempriere and Ainsworth, the best authorities, agree with Labbe.

Arsaces. Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, has, in my opinion, determined the accent of this word on the second syllable.

Artemita. Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.

Atrebatæ. Ainsworth accents this word on the antepenultimate syllable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the true pronunciation.

Bellerus. All our lexicographers unite in giving this word the antepenultimate accent; but Milton seems to have sanctified a penultimate accent much more agreeable to English ears in his *Lycidas*:

Or whether thou, to our moist vows deny'd,
Sleepst by the fable of *Bellerus* old.——

Bianor. Lempriere accents this word on the antepenultimate syllable; but Labbe, Ainsworth, Gouldman, and Holyoke, accent the penultimate; and with these and Virgil I agree.

Candace. Lempriere, Labbe, and Ainsworth, accent this word on the antepenultimate syllable, but Gouldman and Holyoke on the penultimate; and I am much mistaken if the general ear has not sanctioned this pronunciation, and given it the preference.

Cenomani. Lempriere has not got this word, but our other lexicographers accent it on the penultimate.

Charmione. Dryden, in his *All for Love*, has anglicised this word into *Char'mion*.

Collina. Lempriere accents this word on the antepenultimate syllable; but Ainsworth, Gouldman, and Holyoke, in my opinion, more properly on the penultimate.

Colotes. Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe, Gouldman, and Holyoke, (more agreeably to the general ear) on the penultimate.

Hegemon. Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

Heliogabalus. This hobgoblin word is accented on the pe-

ultimate syllable by Labbe and Lempriere; but in my opinion, more agreeably to the general ear, by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

Heraclitus. This name of the weeping philosopher is so frequently contrasted with that of *Democritus*, the laughing philosopher, that we are apt to pronounce both with the same accent, and that the antepenultimate; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former, word.

Hybreas. Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly on the antepenultimate.

Idomeneus. The termination of nouns in *eus*, was, among the Ancients, sometimes pronounced in two syllables, and sometimes as a diphthong, in one. Thus Labbe tells us, that *Achilleus*, *Agyleus*, *Phalareus*, *Apsirteus*, are pronounced commonly in four syllables, and *Nereus*, *Orpheus*, *Proteus*, *Tereus*, in three, with the penultimate syllable short in all. But that these words, when in verse, have generally the diphthong preserved in one syllable:

Eumenidum veluti demens videt agmina Pentheus. VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

Naiadum cœtu, tantum non Orpheus Hebrum.

The best rule, therefore, that can be given to an English reader is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dam'e-neus* to *I-dom-e-ne-us*, whether in verse or prose.

Idea. This word, as a proper name, I find in no lexicographer but Lempriere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek *ἰδέα*, in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and, according to this analogy, ought to have the accent on the first syllable. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and therefore, that it ought to have the accent on the first syllable; and according to our own analogy, that syllable ought to be short. See Rules, No. 22.

Imaus. All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate; but Milton, by a licence he was allowed to take, accents it on the second syllable:

As when a vulture on Imäus bred,
Whose snowy ridge the roving Tartar bounds——

Iphigenia. The antepenultimate syllable of this word has been in quiet possession of the accent for many years; but lately we find some Greeklings attempting to place the stress on the penultimate, in compliment to the original *ἰφίγενια*, where the penultimate is a diphthong, and consequently intitled to the accent, according to the Latin analogy, but not the Greek. If we accent Greek proper names according to Latin analogy, which is the general rule, (See Introduction, likewise the Critical Pronouncing Dictionary, Principles, Article *Accent*), I know it may be said, that the Romans themselves pronounced Greek words with the Greek accent in preference to their own; but as this pronunciation seems to have been but temporary, and to have obtained in but few words, why should we follow the whims rather than the rational and common practice of the Romans? which was to accent Greek words according to their own Latin analogy. In the present word, indeed, they looked upon the penultimate *i*, as coming from the Greek diphthong *ai*, to be long, and placed the accent on it; but why should our prosodists give the same accent to the *i* on *Iphimedia*? which, coming from *ἴφι* and *μῆδιω*, has no such pretensions. If settled pronunciations, after long familiarity with the public ear, and after having been interwoven into the language by our best poets, are to be thus disturbed by a pedantic idolatry of Greek and Latin, what must be the result but confusion worse confounded?

Ainsworth has, in my opinion, very properly left the penultimate syllable of these words short; and this throws the accent on the antepenultimate, where it ought to be; and where, if we can trust the marks of accent in the Greek language, it was among the Greeks themselves.

Ipsæa. This word has its penultimate short in Lempriere, and long in Ainsworth; and the latter is, in my opinion, the more correct.

Igeni. I have followed Lempriere in accenting this word on the penultimate syllable, but see no reason why it should not have the same accent as *Epigoni* and *Epigenes*; that is, the antepenultimate.

Lasthenia. All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable: and though English analogy would prefer the accent on the antepenultimate,

we must necessarily bow to such a decided superiority of votes for the penultimate, in a word so little anglicised by use.

Lemnetus. In the accentuation of this word, I have followed Lempriere and Labbe; the latter of which says, *Quamquam de hac voce amplius cogitandum cum eruditis viris existimem*: and indeed I ought to have considered it better, before I had adopted the antepenultimate accent; for as the *a* in *natus*, from which this word is derived, is long, no shadow of a reason can be given why it should not have the accent. This is the pronunciation constantly given to it in the play of *Cymbeline*, and is, in my opinion, the best.

Ligea. I prefer Labbe's accentuation of this word on the penultimate syllable to those other prosodists, who accent the antepenultimate; but can give no better reason for it than, that it pleases my ear.

Lupercal. This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's *Julius Cæsar*, where Antony says

You all did see that on the Lupercal,
I thrice presented him a kingly crown.

we ought to preserve it. Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this place, and gratified every ear that heard him.

Megara. I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

Megaraus. Labbe pronounces this word in four syllables, when a noun substantive; and in three, when an adjective; but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion, incorrectly. See *Idomeneus*.

Maria. This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first.

Melchosis. In this word I have given the preference to the antepenultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate which Lempriere has adopted is more agreeable to the ear.

Melpomene. This word follows the general rule in the number of its syllables. See No. 8.

Muricha. This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut vuleris*; and I shall certainly avail myself of this permission

to place the accent on the penultimate ; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

Mycale and *Mycone*. An English ear seems to have a strong predilection for the penultimate accent on these words ; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina*.

Myrinus. Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable : and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate.

Neobule. Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent and therefore I have preferred it to the antepenultimate accent given it by Lempriere ; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

Neoris. The authorities are nearly equally ballanced between the penultimate and antepenultimate accent : and therefore I may say as Labbe sometimes does, *ut vulueris* ; but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

Nonacris. Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent ; but Lempriere, Littleton, and the Gradues place the accent more agreeably to analogy on the penultimate.

Nundina. Lempriere places the accent on the penultimate syllable of this word ; but Labbe, Gouldman, and Holyoke, on the antepenultimate : Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Ogyges. This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd^hje-jez* ; and this, however odd to an English ear, must be complied with.

Omphale. The accentuation a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale* ; when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those, however, who would not wish to be numbered among the vulgar must take care to avoid the penultimate accent.

Palmyra. Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

Pantheon. This word is universally pronounced with the accent on the second syllable in English, but in Latin has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

Patroclus. Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word, but Labbe the antepenultimate. Our Graduses pronounce it either way; but I do not hesitate to pronounce the penultimate accentuation the preferable.

Pharnaces. All our prosodists accent the antepenultimate syllable of this word, or I should have been strongly inclined to accent the penultimate, as so much more agreeable to an English ear. See *Arbaces* and *Arsaces*.

Sandace, a sister of Xerxes, which I find in no lexicographer but Labbe, and in him with the accent on the first syllable, ought certainly to follow the fortunes of *Candace*, queen of Ethiopia.

Sandion. For this word, and all its brethren of the same termination, see Rule 11.

Sapores. This word, says Labbe, Gavantus, and others ignorant of Greek, accent on the first syllable.

Seleucia. Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, had its penultimate formed of the diphthong *ει*, *Σειλευκία* this syllable ought to have the accent; but as the antepenultimate accent is incorporated into our tongue, I would strongly recommend a pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u*. This is the accent Milton gives it:

——— Eden stretch'd her line
From Auran eastward to the royal tow'rs
Of great Seleucia, built by Grecian kings.

PAR. LOST. BOOK 4.

Scrapis. There is not a dissenting voice among our prosodists for the pronouncing of this word with the accent on the

penultimate syllable: and yet a few years ago, when a ship of this name had a desperate engagement which attracted the attention of the public, every body pronounced it with the accent on the first syllable.

Sergioliis. I find this word in no Dictionary but Lempriere's; and here, in my opinion, the accent is placed upon the penultimate syllable instead of the antepenultimate.

Severus. This word, like Serapis, is universally pronounced by the mere English scholar with the accent on the first syllable.

Smintheus. This word, like Orpheus, and others of the same form, have the accent on the penultimate; but poets often contract the two last syllables into one, as Pope,

O Smintheus, sprung from fair Latona's line,
Thou guardian pow'r of Cilla the divine!

Sophronicus. I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination; unless, says he, any one thinks it more likely to be derived from Sophron, than from victory; that is, by uniting a general termination to the root of the word, than combining it with another word significant of itself; and, indeed, it is not probable that such a compound should be formed into a name, as signified a conquest over wisdom or temperance; and therefore this word ought to be pronounced with the accent on the antepenultimate syllable.

Sporades. This word has the accent placed on the antepenultimate by all our prosodists; but an English ear is so inclined to accent the penultimate, that we cannot be too carefully guarded against it.

Suidas. This word is generally heard, even among the learned, in two syllables, as if written *Swi-das*. Labbe, however, makes it three syllables, and accents the first, although, says he, by what right I know not; it is generally pronounced with the accent on the penultimate. Till this right appears, therefore, I would recommend the example of Labbe, Ainsworth, and Lempriere, rather than Gouldman, Holyoke, and the latter Latin poets, who accent the penultimate.

Taygetus and *Taygete.* All our prosodists but Lempriere accent these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te*. I am, therefore, rather inclined to suppose the quantity marked in his Dictionary an error of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, Taygetus, sic Tænera, Massica, et altus
Gargarus. —

Tereus. For the analogy of words of this termination see *Idmeneus*.

Tyaneus. This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, et inde deductum *Tyaneus*; quidquid sciam reclamare nonnullos sed immerito, ut satis norunt eruditi; but his Editor says the word ought to be written *Tyanaë*, ex Græcis quippe, ipsoque Ovidio manifesti convincitur erroris: and therefore concludes that it ought to be accented on the antepenultimate *e*, according to Ovid, who says

Ora frutex ostendit Tyaneïus illis.

MET. LIB. VIII. V. 719.

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is, to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

Thessalonica. This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

Venafrum. Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

Verrugo. I have given this word the penultimate accent with Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

Zenodotus. All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodotus*, I must beg leave to follow the majority.

Zoilus. The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil*, *boil*, &c.: this, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo'e-lus*.

RULES

FOR THE

PRONUNCIATION

OF

HEBREW PROPER NAMES.

N

ADVERTISEMENT.

THE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points, would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clew to guide us out of the labyrinth. But even here, we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise: but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons, the reader will be the best judge.

N. B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector does not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin names.

RULES

FOR

PRONOUNCING

HEBREW PROPER NAMES.

1. **I**N the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on them, they have their long open sound, as *Na'bal*, *Je'hu*, *Si'rach*, *Go'shen*, and *Tu'bal*. See Rule 1st prefixed to the Greek and Latin proper names.

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam'u-el*, *Lem'u-el*, *Sim'e-on*, *Sol'o-mon*, *Suc'coth*, *Syn'a-gogue*. See Rule second prefixed to the Greek and Latin proper names. I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like *e* in *seen*; the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A'i*, *A-ris'a-i*. See Rule the fourth prefixed to the Greek and Latin proper names.

4. Every unaccented *i* ending a syllable, not final, is pronounced like *e*, as *A'ri-el*, *Ab'di-el*; *A're-el*, *Ab'de-el*. See Rule the fourth prefixed to the Greek and Latin proper names.

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our English diphthong in the word *daily*; they are either a diphthong in the Greek word, or expressed by the Greek *αι* or *ι*, as *Ben-ai'ah*, Βαρζαζ; *Hu'shai*, Χεσι; *Hu'rai*, Ορηι, &c.; and that when they are pronounced in two syllables, as *Sham'ma-i*, *Shash'a-i*, *Ber-a-i'ah*; it is because the Greek words by which they are translated, as Σαμαι, Σισαι, Βαρζαζαι,

make two syllables of these vowels. Mr. Oliver has not always attended to this distinction: he makes *Sin'a-i* three syllables, though the Greek makes it but two in Σινᾱ. That accurate prosodist Labbe, indeed, makes it a trissyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim'e-i*; but this is so contrary to the best usage, that it amounts to a proof, that it ought to be pronounced in two syllables, with the first *i* long, as in *Shi-nar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, græcised by Ἰσαῖας, are always pronounced as a diphthong, or, at least, with the accent on the *a*, and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καϊάφας; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong is, the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay*, without the accent, as in *holvday*, *roundelay*, *gallo-way*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai'ah* is pronounced as if written *Ben-a'yah*.

6. *Ch* is pronounced like *k*, as *Chehar*, *Chemosh*, *Enoch*, &c. pronounced *Kehar*, *Kemosh*, *Enock*, &c. *Cherubim* and *Rachel* seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English words *cheer*, *child*, *riches*, &c. See Rule twelfth prefixed to the Greek and Latin proper names. The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke'rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vowels, as *Gellius*, *Gippius*, &c. pronounced *Jellius*, *Jippius*, &c.; and in the first it is hard, as *Gera*, *Gerizim*, *Gideon*, *Gilgal*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew: but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the

letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gebazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cistern*, have the *c* soft, as if written *Sedrom*, *Sedron*, &c. The same may be observed of *Nagge*, *Shage*, *Paxiel*, with the *g* hard; and *Ocidelus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ab*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father*. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Ætna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *b* preserves the other vowels open, as *Colbozeb*, *Shiloh*, &c. pronounced *Colbozee*, *Shilo*, &c. See Rule 7 prefixed to the Greek and Latin proper names. The diphthong *ei* is always pronounced like *ee*: thus *Sa-mei'us* is pronounced as if written *Sa-mee'us*.

10. It may be remarked, that there are several Hebrew proper names which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaje*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew-Greek words than preserving the *c* and *g* hard.

11. With respect to the *accent* of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I do not mean, however, that every Hebrew word which is græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation: for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long, the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because Αβδηλ and Ισραήλ, *Abdiel* and *Israel*, have the accent on that syllable. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c. though the final syllable of the Greek words Σωκράτης, Σωσθένης, &c. is long, and the Greek accent on the penultimate. See Introduction prefixed to the Rules for pronouncing Greek and Latin proper names. It is this general prevalence of accenting according to the Latin

analogy that has induced me, when the Hebrew word has been græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek *Καθεά*, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is græcised into *Χασεβά*. But when the Hebrew and Greek word does not contain the same number of syllables as *Mes'-e-hab*, *Μισεβια*, *Id'u-el*, *Ιδουελ*, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from *Μαρδοχαϊς*.

12. As we never accent a proper name from the Greek on the last syllable, not because the Greeks did not accent the last syllable; for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody: so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gederah*, I have placed the accent on the penultimate, because it is græcised by *Γεδρα*, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. See this farther exemplified, Rule 18, prefixed to the Greek and Latin proper names. It is confessed, indeed, that the Romans sometimes followed the Greeks in accenting words which they derived from them contrary to their own analogy (see Introduction); but this seems to have prevailed only for a time, and not very generally at any time. It was something like our pronouncing Italian and French words in the foreign manner, which justly exposes us to ridicule, and shows we are the same mimics of foreigners we were in Shakespeare's time:

“ Report of fashions in proud Italy;
 “ Whose manners still our tardy apish nation
 “ Limps after in base awkward imitation.”

Richard the Second.

Thus though it may seem at first sight absurd, to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin: yet since we must have some rule, and, if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the ana-

logies of our own language are so little understood, and the Greek and Latin languages are so justly admired; even the appearance of being acquainted with them, will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular pronunciation.

13. As the accentuation of Hebrew words ought generally to be regulated by the laws of the Greek and Latin; so the quantity of the vowels ought to be governed by the laws of our own language: thus *Jehoshaphat* has the accent on the antepenultimate according to the Greek accentuation by quantity *Ἰωσαφάτ*; and this syllable is short according to the clearest analogy of English pronunciation. See Principles prefixed to the Critical Pronouncing Dictionary, No. 503, 530, 544, where this subject is fully treated.

14. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. See Rule seventeenth prefixed to the Greek and Latin proper names: and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah* and not *Ker'ah*, *Mo'loch* and not *Mol'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*: and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty: and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 530, 547, &c.

15. It is remarkable that all words ending in *ias* and *iab* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *aet*, *iel*, *ial*, &c. as *Ἰσραήλ*, *Ἀβδὴλ*, *Βελίαλ*, κ. τ. λ.

Hence we may conclude the impropriety of pronouncing *Messias* with the accent on the first syllable according to Labbe, who says, we must pronounce it in this manner, if we wish to pronounce it like the French with the *os*, *rotundum* & *facundum*: and, indeed, if the *i* were to be pronounced in the French

manner like *e*, placing the accent on the first syllable, seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but not the French, pronounce *ore rotundo*:" for though the Greeks might place the accent on the *i* in *Μισοίας*, yet as they certainly pronounced it as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i* with the accent on it, which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. For words marked with this figure, see Appendix at the end of the Vocabulary, page 131.

The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables, as *Eph'ra-im*, *Ash'ra-im*, *Ram-a-tha'im*, &c. This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Par-va'im*, Παρσίμ, &c.

Kemuel, *Jemuel*, *Jeruel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the antepenultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation.

PRONUNCIATION

OF

SCRIPTURE

PROPER NAMES.

☞ When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *Ah'e-fa* is the true pronunciation of the preceding word *Ah'i-pha*; and so of the rest.

☞ The figures annexed to the words refer to the rules prefixed to the Vocabulary. Thus the figure (3) after *Ah'di* refers to Rule the 3rd, for the pronunciation of the final *i*; and the figure (5) after *A-bis'sa-i* refers to Rule the 5th, for the pronunciation of the unaccented *ai*; and so of the rest.

☞ For the quantity of the vowels indicated by the syllabication, see No. 28 of the Rules for Greek and Latin Proper Names, page xxxi.

AB	AB	AB
A'a-lar	A'bel Bet-ma'a-cah	A-bi-ez'rite
A'a-ron (16)	A'bel Ma'im	Ab'i-gail
Ab	A'bel Me-ho'lath	<i>Ab'i-gal</i>
A-bad'don	A'bel Mis'ra-im	Ab-i-ha'il
Ab-a-di'as (15)	A'bel Shit'tim	A-bi'lu
A-bag'tha	Ab'e-san	A-bi'hud
A'bal	Ab'e-sar	A-bi'jah (15)
Ab'a-na (9)	A'bez	A-bi'jam
Ab'a-rim	A'bi (3)	Ab-i-le'ne
Ab'a-ron	A-bi'a, or A-bi'ah	A-bim'a-el (11)
Ab'ba (9)	Ab-i-al'bon	A-bim'e-lech
Ab'da	A-bi'a-saph	A-bin'a-dab
Ab'di (3)	A-bi'a-thar	A-bin'o-am
Ab-di'as (15)	A'bib	A-bi'ram
Ab'di-el (4) (11)	A-bi'dah	A-bis'a-i (5)
Ab'don	Ab'i-dan	Ab'i-shag
A-bed'ne-go (16)	A'bi-el (4) (11)	A-bish'a-i (5)
A'bel	A-bi-e'zer (12)	A-bish'a-har

A-bish'a-lom	A'cib	A-do'ram
A-bish'a-lu	A'da	A-dram'e-lek
Ab'i-shar	A'dad	A'dri-a (2) (9)
Ab'i-sam	Ad'a-da, or Ad'a-	A'dri-el (11)
Ab'i-tal	dah	A-du'el (12)
Ab'i-tub	Ad-ad-e'zer	A-dul'lam
Ab'i-ud	Ad-ad-rim'mon	A-dum'mim
Ab'ner	A'dah	A-e-di'as (15)
A'bram, or A'bra-	Ad-a-i'ah (15)	Æ'gypt
ham	Ad-a-l'a (15)	Æ-ne'as. Virgil
Ab'sa-lom	Ad'am	Æ-ne-as. Acts 9.
A-bu'bus	Ad'a-ma, or Ad'a-	Æ'non
Ac'cad	mali	Æ'nos
Ac'a-ron	Ad'a-mi (3)	Ag'a-ba
Ac'a-tan	Ad'a-mi Ne'keb	Ag'a-bus
Ac'cho (6)	A'dar	A'gag
Ac'cos	Ad'a-sa (9)	A'gag-ite
Ac'coz	Ad'a-tha (9)	A'gar
A-cel'da-ma (10)	Ad'be-el (11)	Ag'e-e
<i>d-sel'da-ma</i>	Ad'dan	Ag-ge'us
A'chab (6)	Ad'dar	A'gur
A'chad	Ad'di (3)	A'hab
A-cha'i-a (5)	Ad'din	A-har'ah
Ach-a'i-i-chus	Ad'do	A-har'al
A'chan (6)	Ad'das	A-has'a-i (5)
A'char	A'der	A-has-n-e'us
A'chaz (6)	Ad'i-da	A-ha'va
Ach'bor	Ad-di-el (11)	A'haz
Ach-i-ach'a-rus	Ad'i	A-haz'a-i (5)
A'chim (6)	Ad'i-na (9)	A-ha-zi'ah
A-chim'e-lech (6)	Ad'i-no	Al'ban
A'chi-or	Ad'i-nus	A'her
A-chi'ram	Ad'i-sha (9)	A'hi (3)
A'chish	Ad-i-tha'im (16)	A-hi'ah
Ach'i-tob, or	Ad'la-i (5)	A-hi'am
Ach'i-tub	Ad'mah	A-hi-e'zer
A-chit'o-phel	Ad'ma-tha	A-hi'hud (16)
<i>d-kit'o-fel</i>	Ad'na (9)	A-hi'jah
Ad'me-tha	Ad'nah (9)	A-hi'kam
A'chor	Ad-o-ni'as (15)	A-hi'lud
Ach'sa (9)	A-do-ni-be'zek	A-him'a-az
Ach'saph	Ad-o-ni'jah (15)	A-hi'man
Ach'zib (6)	A-don'i-kam	A-him'e-lech
Ac'i-pha	A-don-i'ram	A'hi-moch (4)
<i>Ak'e-fa</i> (6)	A-don-i-ze'dek	A-hin'a-dab
Ac'i-tho	A-do'ra, (9)	A-hin'o-am
A-cu'a (12)	Ad-o-ra'im (16)	A-hi'o

A-hi'ra
 A-hi'ram
 A-hi'ram-ites
 A-his'a-mach (6)
 A-hish'a-lur
 A-hi'shem
 A-hi'shar
 A-hit'o-phel
 A-hi'tub
 A-hi'ud
 Ah'lab
 Ah'jai (5)
 A-ho'e, or A-ho'ah
 A-ho'ite (8)
 A'ho-lah
 A-hoi'ba
 A-hol'bah
 A-ho'li-ab
 A-hol'i-bah
 A-ho-lib'a-mah
 A-hu'ma-i (5)
 A-hu'zam
 A-huz'zah
 A'i (3)
 A-i'ah (15)
 A-i'ath
 A-i'ja
 A-i'jah
 Ai'ja-lon
 Ai'je-leth Sha'har
 A'in (5)
 A'i-rus
 Ak'kub
 Ak-rab'him
 A-lam'e-lech (6)
 Al'a-meth
 Al'a-moth
 Al'ci-mus
 Al'e-ma
 A-le'meth
 Al-ex-an'dra
 Al-ex-an'dri-on
 Al-le-lu'jah
 Al-le-lu'yah (5)
 A-li'ah
 A-li'on
 Al'lon

Al'lon
 Al'lon Bac'huth
 Al-mo'dad
 Ai'mon
 Al'mon, Dib-la-
 tha'im (15)
 Al'na-than
 A'loth
 Al'pha
 Al-phe'us
 Al-ta-ne'us
 Al-tas'chich (6)
 Al'te-kon
 Al'vah, or Al'van
 A'lash
 A'mad
 A-mad'a-thus
 A'mal
 A-mal'da
 Am'a-lek
 Am'a-lek-ites
 A'man
 Am'a-na
 Am-a-ni'ah (15)
 Am'a-sa
 A-ma'sa-i (5)
 Am-a-shi'ah (15)
 Am-a-the'is
 Am'a-this
 Am-a-zi'ah
 A'men (16)
 A'mi (3)
 A-min'a-dab
 A-mit'tai (5)
 A-miz'a-bad
 Am'mah
 Am-mad'a-tha
 Am'mi (3)
 Am-mid'i-oi (4)
 Am'mi-el (4)
 Am'mi-lud
 Am-i-shad'da-i (5)
 Am'mon
 Am'mon-ites
 Am'mon
 A'mok
 A'mon

Am'o-rites
 A'mos
 Am'pli-as
 Am'ram
 Am'ram-ites
 Am'ran
 Am'ra-phel
 Am'zi (3)
 A'nab
 An'a-el (11)
 A'nah
 An-a-ha'rah
 An-a-i'ah (5)
 A'nak
 An'a-kims
 An'a-min
 A-nam'e-lech (6)
 A'nan
 An'a-ni
 An-a-ni'ah (15)
 An-a-ni'as
 A-nan'i-el (11)
 A'nath
 A-nath'e-ma (16)
 An'a-thoth
 An'drew
 A'uen, or A'uen
 A'ner
 A'nes
 A'neth
 An'a-thoth-ite (8)
 An'i-am
 A'nin
 An'na (9)
 An'na-as
 An'nas
 An-nu'us (12)
 A'nus
 An-ti-lib'a-nus
 An'ti-och (6)
 An-ti'o-chis
 An-ti'o-chus
 An'ti-pas
 An-up'a-tris
 An'ti-pha
 An-to'ni'a
 An-to-thi'jah (15)

An'toth-ite	Ar'chi (3)	As'a-na
A'nub	Ar-chi-at'a-roth	A'saph
Ap-a-me'a	Ar-chip'pus	As'a-phar
Aph-a-ra'im (16)	Arch'ites (8)	As'a-ra
A-phar'sath-chites	Ard	A-sar'e-el (11)
A-phar'sites (8)	Ar'dath	As-a-re'lah
A'phek	Ard'ites (8)	As-baz'a-reth
A-ple'kah	Ar'don	As'ca-lon
A-phar'e-ma	A-re'li	A-se'as
A-pher'ra	A-re'lites	As-e-bi'a
A-phi'ah (15)	A-re-op'a-gire (8)	A-seb-e-bi'a (15)
Aph'rah	A-re-op'a-gus (16)	As'e-nath
Aph'ses	A'res	A'ser
A-poc'a-lypse	Ar'e-tas	A-se'rar
A-poc'ii-pha	A-re'us	Ash-a-bi'ah
A-pol'los	Ar'gob	A'shan
A-pol'ly-on	Ar'gol	Ash'be-a
A-pol'yon	A-nd'a-i (5)	Ash'bel
Ap'pa-im (15)	A-nil'a-tha	Ash'bel-ites
Ap'pli-a	A-ni'eh	Ash'dod
Aph'e-a	A'ri-el (4) (11)	Ash'doth-ites
Ap'phus	Ar-i-ma-the'a	Ash'doth Pis'gah
Aph'us	A'ri-ech (4)	A'she-an
Aq'ui-la	A-ris'a-i (5)	Ash'er
Ar	Ark'ites	Ash'i-math
A'ra	Ar-ma-ged'don	Ash'ke-naz
A'rab	Ar'mon	Ash'nah
Ar'a-bah	Ar'nan	A'shon
Ar-a-bat'ti-ne	Ar'ne-pher	Ash'pe-naz
A-ra'bi-a	Ar'non	Ash'ri-el (11)
A'rad	A'rod	Ash'ta-roth
A'rad-ite	Ar'o-di (3)	Ash'te-moth
Ar'a-dus	Ar'o-cr	Ash-ter'a-thites
A'rah	A'rom	A-shu'ath
A'ram	Ar'pad, or Ar'phad	Ash'ur
A'ran	Ar-phax'ad	A-shu'rim (12)
Ar'a-rat	Ar'te-mas	Ash'ur-ites
A-rau'nah	Ar'vad	A'si-a
Ar'ba, or Ar'bah	Ar'vad-ites (8)	As-i-bi'as (15)
Ar'bal	Ar'u-both	A'si-el (11)
Ar-be'la	A-ru'mah (12)	As'i-pha
Ar-bel'la	Ar'za	As'ke-lon
Ar'bite	A'sa	As'ma-veth
Ar-bo'nai (5)	As-a-di'as	As-mo-de'us
Ar-che-la'us	As'a-el (11)	As-mo-ne'ans
Ar-ches'tra-us	As'a-hel	As'nah
Ar'che-vites	As-a-i'ah (5) (12)	As-nap'per

A-so'chis (6)
 A'som
 As'pa-tha
 As'phar
 As-phar'a-sus
 As'ri-el (11)
 As-sa-bi'as (15)
 As-sal'i-moth
 As-sa-ni'as (15)
 As-si-de'ans
 As'sir
 As'sos
 As'ta-roth
 Ash'ta-roth
 As-tar'te
 As'tath
 A-sup'pim
 A-syn'cri-tus
 A'tad
 At'a-rah
 A-tar'ga-tis
 At'a-roth
 A'ter
 At-e-re-zi'as (15)
 A'thack
 Ath-a-i'ah (15)
 Ath-a-li'ah
 Ath-a-ri'as (15)

Ath-e-no'bi-us
 Ath'ens
 Ath'lai (5)
 At'roth
 At'tai (5)
 At-ta-li'a (15)
 At'ta-lus
 At-thar'a-tes
 A'va
 Av'a-ran
 A'ven
 Au'gi-a (4)
 A'vim
 A'vims
 A'vites (8)
 A'vith
 Au-ra-ni'tis
 Au-ra'nus
 Au-te'us
 Az-a-e'lus
 A'zah
 A'zal
 Az-a-li'ah (15)
 Az-a-ni'ah (15)
 Az-a'phi-on
 Az'a-ra
 Az'a-reel
 Az-a-ri'ah (15)

Az-a-ri'as (15)
 A'zaz
 Az-a-zi'ah (15)
 Az-baz'a-reth
 Az'buk
 Az-e'kah (12)
 A'zel
 A'zem
 Az-e-phu'rith
 A-ze'tas
 Az'gad
 A-zi'a (15)
 A-zi'e-i
 A'zi-el (11)
 A-zi'za
 Az'ma-veth
 Az'mon
 Az'noth Ta'bor
 A'zor
 A-zo'tus
 Az'ri-el (11)
 Az'ri-kam
 A-zu'bah
 A'zur
 Az'u-ran
 Az'zah
 Az'zan
 Az'zur

B.

Ba'al, or Bel
 Ba'al-ah
 Ba'al-ath
 Ba-al-ath'be-er
 Ba-al-be'rith
 Ba'al-le
 Ba'al-Gad'
 Ba'al-Ham'on
 Ba'al-Han'an
 Ba'al-Ha'zor
 Ba'al-Her'mon
 Ba'al-i (29)

Ba'al-im. Milton.
 Ba'al-is
 Ba'al Me'on
 Ba'al Pe'or
 Ba'al-Pe'r'a-zim
 Ba'al-Shal'i-sha
 Ba'al Ta'mar
 Ba'al Ze'bub
 Ba'al Ze'phon
 Ba'a-na
 Ba'a-nah
 Ba'a-nan

Ba'a-nath
 Ba-a-ni'as (15)
 Ba'a-ra
 Ba'a-sha
 Ba-a-si'ah (15)
 Ba'bel
 Ba'bi (3)
 Bab'y-lon
 Ba'ca
 Bach'rites (8)
 Bac-chu'rus
 Bach'uth-Al'lon

Ba-go'as
 Bag'o-i (5) (5)
 Ba-ha'rum-ite
 Ba-hu'rim
 Ba'jith
 Bak-bak'er
 Bak'buk
 Bak-buk-i'ah (15)
 Ba'la-am (16)
Ba'lam
 Bal'a-dan
 Ba'lah
 Ba'lak
 Bal'a-mo
 Bal'a-mus
 Bal-itha'sar (14) (16)
 Ba'mah
 Ba'moth
 Ba'moth Ba'al
 Ban
 Ba'ni (3)
 Ba'nid
 Ban-a-i'as (15)
 Ban'rus
 Ban'u-as
 Ba-rab'bas
 Bar'a-chel (6)
 Bar-a-chi'ah (15)
 Ba'rak
 Bar-ce'nor
 Bar'go
 Bar-hu'mites (8)
 Ba-ni'ah (15)
 Bar-je'sus
 Bar-jo'na
 Bar'kes
 Bar'na-bas
 Ba-ro'dis
 Bar'sa-bas
 Bar'ta-cus
 Bar-thol'o-mew
 Bar-ti-me'us
 Ba'ruch
 Bar-zii'la-i (5)
 Bas'ca-ma
 Ba'shan, or
 Bas'san

Ba'shan Ha'voth
 Fa'ir
 Bash'e-math
 Bas'lith
 Bas'math
 Bas'sa
 Bas'ta-i (5)
 Bat'a-ne
 Bath
 Bath'a-loth
 Bath-rab'bin
 Bath'she-ba
 Bath'shu-a
 Bav'a-i (5)
 Be-a-li'ah (15)
 Be'a-loth
 Be'an
 Bech'a-i (5)
 Beci'er
Beck'er (6)
 Bech-o'rath
 Bech'ti-leth
 Be'dad
 Bed-a-i'ah (15)
 Be-el-i'a-da
 Be-el'sa-rus
 Be-el-teh'mus
 Be-el'ze-bub
 Be'er
 Be-e'ra
 Be-e'rah, or Be'rah
 Be'er-e'lim
 Bee'ri (3)
 Be'er-la-ha'i-roi
 Be-e'roth
 Be-e'roth-ites
 Beer'she-ba
 Be-esh'te-rah
 Be'he-moth
 Be'kah
 Be'la
 Be'lah
 Be'la-ites
 Bel'e-mus
 Bel'ga-i (5)
 Be'li-al (11)
 Bel'ma-in

Bel'men
 Bel-shaz'zor
 Bel-te-shaz'zar
 Ben
 Ben-ai'ah (5)
 Ben-am'mi
 Ben-eb'e-rak
 Ben-e-ja'a-kam
 Ben'ha-dad
 Ben-ha'il
 Ben-ha'nan
 Ben'ja-min
 Ben'ja-mites (31)
 Ben'i-nu
 Ben-u'i
 Be'no
 Be-no'mi (3)
 Ben-zo'beth
 Be'on
 Be'or
 Be'ra
 Ber'a-chah (6) (9)
 Ber-a-chi'ah (15)
 Ber-a-i'ah (15)
 Be-re'a
 Be'red
 Be'ri
 Be-ri'ah (15)
 Be'rites
 Be'rith
 Ber-ni'ce
 Be-ro'dach Bal'a-
 dan
 Be'roth
 Ber'o-thai (5)
 Be-ro'thath
 Ber'yl
 Ber-ze'lus
 Be'zai (5)
 Bes-o-dei'ah
 Be'sor
 Be'tah
 Be'ten
 Beth-ab'a-ra
 Beth-ab'a-rah
 Beth'a-nath
 Beth'a-roth

Beth'a-ny
Beth'a-ne
 Beth-ar'a-bah
 Beth'a-ram
 Beth-ar'bel
 Beth-a'ven
 Beth-az'ma-veth
 Beth-ba-al-me'on
 Beth-ha'ra
 Beth-ha'rah
 Beth'ha-si (3)
 Beth-bir'e-i (3)
 Beth'car
 Beth-da'gon
 Beth-dib-la-tha'im
 Beth'el
 Beth'el-ite
 Beth-e'mek
 Be'ther
 Beth-es'da
 Beth-e'zel
 Beth-ga'der
 Beth-ga'mul
 Beth-hac'ce-rim (6)
Beth-hak'ker-im
 Beth-ha'ran
 Beth-hog'lah
 Beth-ho'ron
 Beth-jes'i-moth
 Beth-leb'a-oth
 Beth'le-hem
 Beth'le-hem Eph'
 ra-tah
 Beth'le-hem Ju'dah
 Beth'le-hem-ite
 Beth-lo'mon
 Beth-ma'a-cah
 Beth-mar'ca-both
 Beth-me'on
 Beth-nim'rah

Beth-o'ron
 Beth-pa'let
 Beth-paz'zer
 Beth-pe'or
 Beth'pha-ge (16)
Beth'fa'je (10)
 Beth'phe-let
 Beth'ra-bah
 Beth'ra-pha
 Beth're-hob
 Beth-sa'i-da
 Beth'sa-mos
 Beth'shan
 Beth-she'an
 Beth'she-mesh
 Beth-shit'tah
 Beth'si-mos
 Beth-tap'pu-a
 Beth-su'ra (12)
 Be-thu'el (12)
 Be'thul
 Be-thu-li'a
 Beth'zor
 Beth'zur
 Be-to'li-us
 Bet-o-mes'tham
 Bet'o-nim
 Be-u'lah
 Be'zai (5)
 Bez'a-leel
 Be'zek
 Be'zer, or Boz'ra
 Be'zeth
 Bi'a-tas
 Bich'ri (3)
 Bid'kar
 Big'tha
 Big'than
 Big'tha-na
 Big'va-i (5)

Bil'dad
 Bil'e-am
 Bil'gah
 Bil'ga-i (5)
 Bil'ha, or Bil'hah
 Bil'han
 Bil'shan
 Bim'hal
 Bin'e-a
 Bin'nu-i
 Bir'sha
 Bir'za-vith
 Bish'lam
 Bi-thi'ah (15)
 Bih'ron
 Biz-i-jo-thi'ah (15)
 Biz-i-jo-thi'jah
 Biz'tha
 Blas'tus
 Bo-a-ner'ges
 Bo'az, or Bo'oz
 Boc'cas
 Boch'e-ru
 Bo'chim
 Bo'han
 Bos'cath
 Bo'sor
 Bos'o-ra
 Bos'rah
 Bo'zez
 Boz'rah
 Brig'an-dine
 Buk'ki (3)
 Buk-ki'ah (15)
 Bul. rhymes, *dull*
 Bu'nah
 Bun'ni (3)
 Buz
 Bu'zi (3)
 Buz'ite

C.

Cab	Car'cha-mis	Cha're-a
Cab'bon	Car'che-mish	Char'mis
Cab'ham	Ca-re'ah	Char'ran
Ca'bul. See Bul	Ca'ri-a	Chas'e-ba (12)
Cad'dis	Car'kas	Che'bar
Ca'des	Car-ma'ni-ans	Ched-er-la'o-mer
Ca'desh	Car'me	Che'lal
Cai'a-phas (16)	Car'mel	Chel'ci-as
Cain	Car'mel-ite	<i>Kel'she-as</i>
Cai'nan	Car'mel-ite-ess	Chel'lub
Cai'rites	Car'mi (3)	Che'lod
Ca'lah	Car'mites (8)	Che'lub
Cal'a-mus	Car'na-im (15)	Chel'li-ans
Cal'col	Car'pus	Chel'lus
Cal-dees'	Car-she'na	Che-lu'bai (5)
Ca'leb	Ca-siph'i-a	Che-lu'bar
Ca'leb Eph'ra-tah	Cas'leu (16)	Chem'a-rims
Cal'i-tas	Cas'lu-bim	Che'mosh
Cal-a-mol'a-lus	Cas'phor	Che-na'a-nah
Cal'neth	Cas'pis, or Cas'phin	Chen'a-ni (3)
Cal'no	Cath-u'a	Chen-a-ni'ah (15)
Cal'phi (30)	Ce'dron (6)	Che'phar Ha-am'
Cal'va-ry	Cei'lan (9)	mo-nai (5)
<i>Cal'va-re</i>	Ce-le-mi'a	Cheph'i-rah.
Ca'mon	Cen'chre-a	Che'ran
Ca'na	Cen-de-be'us	Che're-as
Ca'na-an (16)	Cen-tu'ri-on	Cher'eth-ims
Ca'na-an-ites	Ce'phas	Cher'eth-ites (8)
<i>Car-nan'ites</i>	Ce'ras	Che'rith, or Che'
Can'neh (9)	Ce'teb	rish
<i>Can'nee</i>	Cha'bris	Cher'ub (6)
Can'veh (9)	Cha'di-as	Ches'a-lon
<i>Can'vce</i>	Cha're-as	Che'sed
Cap-ern'a-um (16)	Chal'ce-do-ny	Che'sil
Caph-ar-sal'a-ma	Chal'col	Che'sud
Ca-phen'a-itha	Chal-de'a	Che-sul'loth
Ca-phi'ra	Cha'nes	Chet'tim
Caph'tor	Chan-nu-ne'us	Che'zib
Caph'to-rim	Cha-ra-ath'a-lar	Chi'don
Caph'to-rims	Char'a-ca	Chil'le-ab
Cap-pa-do'cia	Char'a-sim	Chi-li'on (12)
Car-a-ba'si-on	Char'cus	Chil'mad

Chim'ham
 Chis'leu, Cas'leu,
 or Cis'leu (16)
 Chis'lon
 Chis'loth Ta'bor
 Chit'tim
 Chi'un
 Chlo'e
 Cho'ba
 Cho-ra'sin, or
 Cho-ra'shan, or
 Cho-ra'zin
 Chos-a-me'us
 Cho-ze'ba
 CHRIST
 Chub (6)
Kub
 Chun
 Chu'sa, or Chu'za
 Chush'an Rish-a-
 tha'im (15)
 Chu'si (30)

Cin'ner-eth, or
 Cin'ner-oth
 Cir'a-ma
 Ci'sai (5)
 Cis'leu
 Cit'tims
 Clau'da
 Clem'ent
 Cle'o-phas
 Clo'e
 Cni'dus
Ni'dus
 Col-ho'zeh (9)
 Col'li-us
 Co-los'se (16)
 Co-los'si-ans
Co-losh'e-ans
 Co-ni'ah (15)
 Con-o-ni'ah
 Cor
 Cor'be
 Cor'ban

Co're (16)
 Cor'inth
 Co-rin'thi-ans
 Co'sam
 Cou'tha
 Coz
 Coz'bi (3)
 Cres'cens
 Crete
 Cre'ti-ans
Cre'she-ans
 Cu'bit
 Cush
 Cu'shan
 Cu'shan Rish-a-
 tha'im (15)
 Cu'shi (3)
 Cuth, or Cuth'ah
 Cu'the-ans
 Cy'a-mon
 Cy-re'ne
 Cy-re'ni-us

D.

Dab'a-reh (9)
 Dab'ba-sheth
 Dab'e-rath
 Da'bri-a
 Da-co'bi (3)
 Dad-de'us
 Da'gon
 Dai'san (5)
 Dal-a-i'ah (15)
 Dal-ma-na'tha
 Dal'phon
 Dam'a-ris
 Dam-a-scenes'
 Dan
 Dan'ites (8)
 Dan-ja'an
 Dan'i-el (11)
 Dan'nah

Dan'o-brath
 Da'ra
 Dar'da
 Da'ri-an
 Dar'kon
 Da'than
 Dath'e-mah, or
 Dath'man
 Da'vid
 De'bir
 Deb'o-rah (16)
 De-cap'o-lis
 De'dan
 Ded'a-nim
 Ded'a-nims
 De-ha'vites (8)
 De'kar
 Del-a-i'ah (15)

De'mas
 Der'be
 Des'sau
 De-u'el (12)
 Deu-ter-on'o-my
 Dib'la-im (16)
 Dib'lath
 Di'bon
 Di'bon Gad
 Dib'ri (3)
 Dib'za-hab, or
 Diz'a-hab
 Di'drachm
Di'dram
 Dyd'y-mus (6)
 Dik'lah, or Dil'dah
 Dil'e-an
 Dim'nah

Di'mon
Di-mo'nah
Di'nah
Din'a-ites
Din'ha-bah
Di'shan
Di'shon
Diz'a-hab

Do'cus
Dod'a-i
Dod'a-nim
Dod'a-vali
Do'do
Do'eg
Doph'kah
Dor

Do'ra
Dor'cas
Do-rym'e-nes
Do-sith'e-us
Do'tha-im, or Do'
than
Du'mah
Du'ra

E.

E'a-nas
E'bal
E'bed
E'bed-me'lech
Eb-en-e'zer
E'ber
E-bi'a-sāph
E-bro'nah
E-ca'nus
Ec-bat'a-na
Ec-cle-si-as'tes
Ec-cle-si-as'ti-cus
Ed
E'dar
E'den
E'der
E'des
E'di-as
Ed'na
E'dom
E'dom-ites (8)
Ed're-i
Eg'lah
Eg'la-im (16)
Eg'lon
E'gypt
E'hi (3)
E'hud
E'ker
Ek're-bel
Ek'ron
Ek'ron-ites

E'la
El'a-dah
E'lah
E'lam
E'lam-ites
El'a-sah
E'lath
El-beth'el
El'ci-a
El'she-a
El'da-ah
El'dad
E'le-ad
E-le-a'leh (9)
E-le-a'le. Milton.
E-le'a-sah
E-le-a'zer
E-le-a-zu'rus
El-el-o'he Is'ra-el
E-lu'the-rus
El-eu-za'i
El-ha'nan
E'li
E-li'ab
E-li'a-dah
E-li'a-das
E-li'a-dun
E-li'ah
E-li'ah-ba
E-li'a-kim
E-li'a-li (3)
E-li'am

E-li'as (16)
E-li'a-saph
E-li'a-shib
E-li'a-sis
E-li'a-tha, or
E-li'a-thah
E-li-a'zar
E-li'dad
E'li-el
E-li-e'na-i (5)
E-li-e'zer
E-li'ha-ba
El-i-hæ'na-i (5)
El-i-ho'reph
E-li'hu
E-li'as (16)
E-li'jah (9)
El'i-ka
E'lim
E-lim'e-lech (6)
E-li-æ'na-i (5)
E-li-o'nas
El'i-phal
E-liph'a-leh (9)
El'i-phaz
E-liph'e-let
E-lis'a-beth
El-i-sæ'us
E-li'sha (9)
E-li'shah
E-lish'a-ma
E-lish'a-phat

E-lish'e-ba
 El-i-shu'a (12)
 E-lis'i-inus
 E-li'u
 E-li'ud
 E-liz'a-phan
 El-i-se'us
 E-li'zur
 El'ka-nah
 El'ko-shite
 El'la-sar
 El-mo'dam
 El'na-am
 El'na-than
 E'lon
 E'lon-ites
 E'lon Beth'ha-nan
 E'loth
 El'pa-al
 El'pa-let
 El-pa'ran
 El'te-keh (9)
 El'te-keth
 El'te-kon
 El'to-lad
 E'lul
 E-lu'za-i (5)
 El-y-ma'is
 El'y-mas
 El'za-bad
 El'za-phan
 Em-al-cu'el
 Em'ims
 E-man'u-el (16)
 Em'ma-us (16)
 Em'mer
 E'mor
 E'nam
 E'nan
 En'dor
 En-eg-la'im (16)
 En-e-mes'sar
 E-ne'ni-as
 En-gan'nim
 En'ge-di
 En-had'dah

En-hak'ko-re
 En-ha'zor
 En-mish'pat
 E'noch
 E'nok
 E'non
 E'nos
 E'nosh
 En-rim'mon
 En-ro'gel (12)
 En'she-mesh
 En-lap'pu-ah
 Ep'a-phras
 E-paph-ro-di'tus
 E-pen'e-tus
 E'phah
 E'phai (5)
 E'pher
 E'phes dam'mim
 Eph'lal
 E'phod
 E'phor
 Eph'pha-tha
 E'phra-im (16)
 E'phra-im-ites
 Eph'ra-tah
 Eph'rath
 Eph'rath-ites
 E'phron
 Er
 E'ran
 E'ran-ites
 E-ras'tus
 E'rech (6)
 E'ri (3)
 E'sa
 E-sa'i-as (5)
 E'sar had'don
 E'sau
 Es'dras
 Es-dre'lon (12)
 Es'e-bon
 E-se'bri-as
 E'sek
 Esh'ba-al
 Esh'ban

Esh'col
 E'she-an
 E'shek
 Esh'ka-lon
 Esh'ta-ol
 Esh'tau-lites (8)
 Esh-tem'o-a
 Esh'te-moth
 Esh'ton
 Es'li
 Es-ma-chi'ah (15)
 E-so'ra
 Es'ril
 Es'rom
 Es-senes' (8)
 Est'ha-ol
 Es'ther
 Es'ter
 E'tam
 E'tham
 E'than
 Eth'a-nim
 E'ther
 Eth'ma
 Eth'nan
 Eth'ni (3)
 Eu-as'i-bus
 Eve
 E'vi
 E'vil mer'o-dach
 Eu'na-than
 Eu-o'di-as
 Eu-pol'e-mus
 Eu-roc'ly-don
 Eu'ty-chus
 Ex'o-dus
 E'zar
 Ez'ba-i (5)
 Ez'bon
 E-ze'ki-el
 E'zel
 E'zem
 E'zer
 Ez-e-ri'as (15)
 E-zi'as (15)
 E'zi-on Ge'bar

Ez'nite
Ez'ra
Ez'ra-hite

Ez'ri (3)
Ez'ri-el
Ez'ril

Ez'ron, or
Hez'ron
Ez'ron-ites (8)

G.

Ga'al
Ga'ash
Ga'ba
Gah'a-el (11)
Gah'a-tha
Gah'bai (5)
Gah'ba-tha
Ga'bri-as
Ga'bri-el (11)
Gad
Gad'a-ra
Gad-a-re'nes (8)
Gad'des
Gad'di-el (11)
Ga'di (3)
Gad'ites (8)
Ga'ham
Ga'har
Ga'i-us
Gal'a-ad
Ga'lal
Gal'e-ed
Gal'ga-la
Gal'i-lee
Gal'lim
Gal'li-o
Gam'a-el (11)
Ga-ma'li-el (11)
Gam'ma-dims
Ga'mul
Gar
Ga'reb
Gar'i-zim
Gar'mites (8)
Gash'mu
Ga'tam
Gath

Gath He'pher
Gath Rim'mon
Gau'lan
Gau'lon
Ga'za
Gaz'a-bar
Ga-za'ra
Ga'zath-ites
Ga'zer
Ga-ze'ra (12)
Ga'zez
Gaz'ites
Gaz'zam
Ge'ba (7)
Ge'bal
Ge'bar
Ge'ber
Ge'bim
Ged-a-li'ah (15)
Ged'dur
Ge'der
Ge-de'rah (12)
Ged'e-rite (8)
Ge-de'roth (12)
Ged-e-roth-a'im (16)
Ge'dir
Ge'dor
Ge-ha'zi (7) (12)
Gel'i-loth
Ge-mal'li
Gem-a-ri'ah (15)
Ge-ne'zar (12)
Ge-nes'a-reth (7)
Gen'e-sis
Jen'e-sis
Gen-ne'us
Gen-u'bath

Gen'tiles (8)
Jen'tiles
Ge'on
Ge'ra
Ge'rah
Ge'rar
Ger'a-sa
Ger'ga-shi
Ger'ga-shites (8)
Ger-ge-senes
Ger'i-zim
Ger'rin-i-ans
Ger-ræ'ans
Ger'shom
Ger'shon
Ger'shon-ites (8)
Ger'shur
Ge'sem
Ge'shan
Ge'shem
Ge'shur
Gesh'u-ri (3)
Gesh'u-rites (8)
Ge'thur
Geth-o-li'as (15)
Geth-sem'a-ne
Ge-u'el
Ge'zer
Ge'zer-ites
Gi'ah
Gib'bar
Gib'be-thon
Gib'e-a
Gib'e-ah
Gib'e-ath
Gib'e-on
Gib'e-on-ites

Gib'lites (8)
 Gid-dal'ti (3)
 Gid'del
 Gid'e-on (7)
 Gid-e-o'ni (3)
 Gi'dom
 Gi'er Ea'gle
Jy'er Eagle
 Gi'hon
 Gil'a-lai (5)
 Gil'bo-a
 Gil'e-ad
 Gil'e-ad-ite
 Gil'gal
 Gi'loh (9)
 Gi'lo-nite
 Gim'zo
 Gi'nath

Gin'ne-tho
 Gin'ne-thon
 Gir'ga-shi (3)
 Gir-ga'shites
 Gis'pa (9)
 Git'tah He'pher
 Git'ta-im (15)
 Git'tites
 Git'tith
 Gi'zo-nite
 Glede
 Gni'dus
Ni'dus
 Go'ath
 Gob
 Gog
 Go'lan
 Gol'go-tha

Go-li'ah (9)
 Go-li'ath
 Go'mer
 Go-mor'rah
 Go'pher wood
 Gor'gi-as
Gor'je-as
 Gor'ty-na
 Go'shen
 Go-thon'i-el
 Go'zan
 Gra'ba
 Gre'ci-a
 Gud'go-dah
 Gu'ni (3)
 Gu'nites
 Gur
 Gur-ba'al

H.

Ha-a-hash'ta-ri (3)
 Ha-bai'ah (5)
 Hab'a-kuk
 Hab-a-zi-ni'ah (15)
 Ha-ber'ge-on
 Ha'bor
 Hach-a-li'ah (15)
 Hach'i-lah
 Hach'mo-ni (3)
 Hach'mo-nite (8)
 Ha'da
 Ha'dad
 Had-ad-e'zer
 Ha'dad Rim'mon
 Ha'dar
 Had'a-shah
 Ha-das'sa (9)
 Ha-dat'tah (9)
 Ha'did
 Had'la-i (5)
 Ha-do'ram
 Had'rach

Ha'gab
 Hag'a-bah
 Hag'a-i (5)
 Ha'gar
 Ha'gar-enes (8)
 Ha'gar-ites ()
 Hag'ga-i (5)
 Hag'ge-ri (3)
 Hag'gi (3)
 Hag-gi'ah (15)
 Hag'gites (8)
 Hag'gith
 Ha'i (5)
 Hak'ka-tan
 Hak'koz
 Hak-u'pha
 Ha'lah (9)
 Ha'lac
 Hal'hul
 Ha'li (3)
 Hal-le-lu'jah
Hal-le-lu'yah

Hal-lo'esh
 Han
 Ha'man
 Ha'math
 He'math
 Ha'math-ite
 Ha'math Zo'bah
 Ham'math
 Ham-med'a-tha
 Han'e-lech (6)
 Han-mol'e-leth
 Ham'mon
 Ham'o-nah
 Ha'mon G'g
 Ha'mor
 Ha'moth
 Ha'moth Dor
 Ham'u-el
 Ha'mul
 Ha'mul'ites
 Ham'u-tal
 Ha-nam'e-el

Ha'nan	Hash'um	He'leb
Ha-nan'e-el	Hash-u'pha	He'led
Han'a-ni (3)	Has'rah	He'lek
Han-a-ni'ah (15)	Has-se-na'ah (9)	He'lek-ites
Ha'nes	Has-u'pha (9)	He'lem
Han'i-el (11)	Ha'tach	He'leph
Han'nah (9)	Ha'tack	He'lez
Han'na-thon	Ha'thath	He'li
Han'ni-el	Hat'i-ta	Hel'ka-i (5)
Ha'noch	Hat'til	Hel'kath
Ha'noch-ites (8)	Hat-ti'pha	Hel'kath Haz'zu- rim
Ha'nun	Hat'tush	Hel'ki'as (15).
Haph-a-ra'im (15)	Hav'i-lah	He'lon
Ha'ra	Ha'voth Ja'ir	He'man
Har'a-dah	Hau'ran	He'math, or Ha' math
Har-a-i'ah (15)	Haz'a-el (11)	Hem'dan
Ha'ran	Ha-zai'ah (5)	Hen
Ha'ra-rite	Haz'zar Ad'dar	He'na
Har-bo'na	Ha'zar E'nan	Hen'a-dad
Ha'reph	Ha'zar Gad'dah	He'noch (6)
Ha'reth	Ha'zar Hat'ti-con	He'pher
Har'has	Ha-za'roth	He'pher-ites
Har'ha-ta (9)	Ha'zar Shu'el	Heph'zi-bah (9)
Har'hur	Ha'zar Su'sah	He'ram
Ha'rim	Ha'zar Su'sim	He'res
Ha'riph	Ha'zel El-po'ni (3)	He'resh
Har'ne-pher	Haz'e-rim	Her'mas
Ha'rod	Haz-e'roth	Her-mog'enes
Ha'rod-ite	Ha'zer Shu'sim	Her'mon
Har'o-eh (9)	Haz'e-zon Ta'mar	Her'mon-ites
Ha'ro-rite	Ha'zi-el (11)	Her'od
Har'o-sheth	Ha'zo	He-ro'di-ans
Har'sha	Ha'zor	He-ro'di-as
Ha'rum	Haz'u-bah	He-ro'di-an
Ha-ru'maph	He'ber	He'seb
Ha-ru'phite	He'ber-ites	He'sed
Ha'ruz	He'brews	Hesh'bon
Has-a-di'ah (15)	He'bron	Hesh'mon
Has-e-nu'ah	He'bron-ites	Heth
Hash-a-bi'ah (15)	Heg'a-i (5)	Heth'lon
Hash-ab'nah	He'ge	Hez'e-ki (3)
Hash-ab-ni'ah (15)	He'lah	Hez-e-ki'ah (15)
Hash-bad'a-na (9)	He'lam	He'zer, or He'zir
Ha'shem	Hel'bah (9)	He'zi-on
Hash-mo'nah	Hel'bon	Hez'ra-i (5)
Hash'ub	Hel-chi'ah (15)	
Hash-u'bah	Hel'da-i (5)	

Hez'ro	Ho'dish	Hosh-a-i'ah (15)
Hez'ron	Ho-de'va	Hosh'a-ma
Hez'ron-ites	Ho-de'vah	Ho-she'a
Hid'da-i	Ho-di'ah (15)	Ho'tham
Hid'de-kel	Ho-di'jah	Ho'than
Hi'el	Hog'lah	Ho'thir
Hi-er'e-el (11)	Ho'ham	Huk'kok
Hi-er'e-moth	Ho'len	Hul
Hi-er-i-e'lus	Hol-o-fer'nes	Hul'dah
Hi-er'mas	Ho'lon	Hum'tah
Hi-er-on'y-mus	Ho'man, or He'man	Hu'pham
Hig-gai'om	Ho'mer	Hu'pham-ites
Hi'len	Hoph'ni	Hup'pah
Hil-ki'ah (15)	Hoph'rah	Hup'pim
Hil'lel	Hor	Hur
Hin	Ho'ram	Hu'rai (5)
Hin'nom	Ho'reb	Hu'ram
Hi'rah	Ho'rem	Hu'ri (3)
Hi'ram	Hor-a-gid'gad	Hu'shah (9)
Hir-ca'nus	Ho'ri (3)	Hu'shai (5)
His-ki'jah (15)	Ho'rims	Hu'sham
Hit'tites	Ho'rites	Hu'shath-ite
Hi'vites	Hor'mah	Hu'shim
Ho'ba, or Ho'bah	Hor-o-na'im (15)	Huz
Ho'bab	Hor'o-nites	Hu'zoth
Hod	Ho'sa, or Has'ah	Huz'zab
Hod-a-i'ah (15)	Ho-san'na	Hy-das'pes
Hod-a-vi'ah	Ho-se'a	Hy-men-e'us

J.

Ja'a-kan	Ja-a'zar	Ja'chin
Ja-ak'o-bah (9)	Ja-a-zi'ah (15)	Ja'chin-ites
Ja-a'la	Ja-az'i-el (11)	Ja'cob
Ja-a'lah	Ja'bal	Ja-cu'bus
Ja-a'lam	Ja'bok	Ja'da
Ja'a-nai (5)	Ja'besh	Jad-du'a
Ja-ar-e-or'a-gim	Ja'bez	Ja'don
Ja'a-sau	Ja'bin	Ja'el
Ja-as'i-el (11)	Jab'neel	Ja'gur
Ja-a'zah (9)	Jab'neh (9)	Jah
Ja-as-a-ni'ah (15)	Ja'chan	Ja-hal'e-el (11)

Ja-hal'el-el
 Ja'hath
 Ja'haz
 Ja-haz'ah
 Ja-ha-zi'ah (15)
 Ja-haz'i-el (11)
 Jah'da-i (5)
 Jah'di-el (11)
 Jah'do
 Jah'leel
 Jah'leel-ites
 Jah'ma-i (5)
 Jah'zah (9)
 Jah'ze-el (11)
 Jah'zi-el (11)
 Jah'ze-el-ites
 Jah'ze-rah (9)
 Ja'ir
 Ja'ir-ites
 Ja'i-rus
 Ja'kan
 Ja'keh (9)
 Ja'kim
 Jak'kim
 Ja'lon
 Jam'bres
 Jam'bri (3)
 James
 Ja'min
 Ja'min-ites
 Jam'lech (6)
 Jam'na-an
 Jam-ni'a (9)
 Jam'nites (8)
 Jan'na (9)
 Jan'nes
 Ja-no'ah (9)
 Ja-no'hah
 Ja'num
 Ja'pheth
 Ja'pheth
 Ja-phi'ah (15)
 Japh'let
 Japh'le-ti (3)
 Ja'pho
 Jar
 Ja'rah (9)

Ja'reb
 Ja'red
 Jar-e-si'ah (15)
 Jar'ha
 Ja'rib
 Jar'muth
 Ja-ro'ah (9)
 Jas'a-el (11)
 Ja'shem
 Ja'shen
 Ja'sher
 Ja-shob'e-am
 Jash'ub
 Jash'u-bi Le'hem
 Jash'ub-ites
 Jas'i-el (11)
 Ja-su'bus
 Ja'tal
 Jath'ni-el (11)
 Jat'tir
 Ja'van
 Ja'zar
 Ja'zer
 Jaz'i-el (11)
 Ja'ziz
 Ib'har
 Ib'le-am
 Ib-nei'ah (9)
 Ib-ni'jah (9)
 Ib'ri (3)
 Ib'zan
 Ich'a-bod
 I-co'ni-um
 Id'a-lah
 Id'bash
 Id'do
 Id'u-el (11)
 Id-u-mæ'a
 Id-u-mæ'ans
 Je'a-rim
 Je-at'e-rai (5)
 Je-ber-e-chi'ah (15)
 Je'bus
 Je-bu'si (3)
 Jeb'u-sites
 Jec-a-mi'ah (15)
 Jec-o-li'ah (15)

Jec-o-ni'ah (15)
 Je-dai'ah (5)
 Je-dai'a (5)
 Jed-de'us
 Jed'du
 Je-dei'ah (9)
 Je-di'a-el (11)
 Jed'i-dah
 Jed-e-di'ah (15)
 Jed'i-el (11)
 Jed'u-thun
 Je-e'li (3)
 Je-e'zer
 Je-e'zer-ites
 Je'gar Sa-ha-du'tha
 Je-hal'e-el (11)
 Je-hal'el-el
 Je-haz'i-el
 Jch-dei'ah (9)
 Je-hei'el (9)
 Je-hez'e-kei
 Je-hi'ah
 Je-hi'el
 Je-hi'e-li (3)
 Je-hish'a-i (5)
 Je-his-ki'ah (15)
 Je-ho'a-dah
 Je-ho-ad'dan
 Je-ho'a-haz
 Je-ho'ash
 Je-ho'ha-dah
 Je-ho'a-nan
 Je-hoi'a-chin
 Je-hoi'a-da
 Je-hoi'a-kim
 Je-hoi'a-rib
 Je-hon'a-dab
 Je-hon'a-than
 Je-ho'ram
 Je-ho-shab'e-ath
 Je-hosh'a-phat (13)
 Je-hosh'e-ba
 Je-hosh'u-a
 JE-HO'VAH
 Je-ho'vah Nis'si
 Je-ho'vah Shal'lom
 Je-ho'vah Sham'
 mah

Je-ho'vah Tsid'ke- nu	Jesh-eb'e-ah (9)	Jiph'tah
Je-hoz'a-bad	Jesh-eb'e-ab	Jiph'tah-el
Je'hu	Je'sher	Ik'kesh
Je-hub'bah	Jesh'i-mon	I'lai (5)
Je'hu-cal	Je-shish'a-i (5)	Im'lah (9)
Je'hud	Jesh-o-ha-i'ah (15)	Im'mah (9)
Je-hu'di (3) (12)	Jesh'u-a	Im'na, or Im'nah
Je-hu-di'jah (15)	Jesh'u-run	Im
Je'hush	Je-si'ah (15)	Im'mer
Je-i'el	Je-sim'i-el	Im'rah
Je-kab'ze-el	Jes'se	Im'ri (3)
Jek-a-me'am	Jes'u-a	Jo'ab
Jek-a-mi'ah (15)	Jes'u-i (3)	Jo'a-chaz
Je-ku'thi-el	JE'SUS	Jo-a-da'nus
Jem'i-mah	Je'ther	Jo'ah
Jem-u'el (16)	Je'theth	Jo'a-haz
Jeph'tah	Jeth'lah	Jo'a-kim
Je-phun'nah	Je'thro	Jo-an'na
Je'rah	Je'tur	Jo-an'nan
Je-rahm'e-el	Je'u-el	Jo'ash
Je-rahm'e-el-ites	Je'ush	Jo'a-tham
Jer'e-chus	Je'uz	Jo-a-zab'dus
Je'red	Jew'rie	Job
Jer'e-mai (5)	Jez-a-ni'ah (15)	<i>Jobe</i>
Jer-e-mi'ah (15)	Jez'a-bel	Jo'bab
Jer'e-moth	Je-ze'lus	Joch'e-bed
Jer'e-mouth	Je'zer	Jo'da (9)
Je-ri'ah (15)	Je'zer-ites	Jo'ed
Jer'i-bai (5)	Je-zi'ah (15)	Jo'el (11)
Jer'i-cho	Je'zi-el (11)	Jo-e'lah (9) (12)
Jer'i-el (11)	Jez-li'ah (15)	Jo-e'zer
Je-ri'jah (15)	Jez'o-ar	Jog'be-ah
Jer'i-moth	Jez-ra-hi'ah (15)	Jog'li
Jer'i-oth	Jez're-el (11)	Jo'ha (9)
Jer'o-don	Jez're-el-ite	Jo-han'nan
Jer'o-ham	Jez're-el-i-tess	John
Jer-o-bo'am	I'gal	Joi'a-da (9)
Je-rub'ba-al	Ig-da'li-ah (15)	Joi'a-kim
Je-rub'e-sheh	Ig-e-ab'a-iim	Joi'a-rib
Jer'u-el (16)	Jg'e-al	Jok'de-am
Je-ru'sa-lem	Jib'sam	Jo'kim
Je-ru'sha (12)	Jid'laph	Jok'me-am
Je-sai'ah (5)	Jim	Jok'ne-am
Jesh-a-i'ah (5)	Jim'la, or Im'la	Jok'shan
Jesh'a-nah	Jim'na, or Jim'nah	Jok'tan
Jesh-ar'e-lah	Jim'nites	Jok'the-el
	I'jon	Jo'na (9)

Jon'a-dab
 Jo'nah (9)
 Jo'nan
 Jo'nas
 Jon'a-ihan
 Jo'nath E'lim
 Re-cho'chim
 Jop'pa
 Jo'ra
 Jo'ra-i (5)
 Jo'ram
 Jor'dan
 Jor'i-bas
 Jo'rim
 Jor'ko-am
 Jos'a-bad
 Jos'a-phat
 Jos-a-phi'as (15)
 Jo'se
 Jos'e-dech
 Jos'e-el
 Jo'seph
 Jo'ses
 Josh'a-bad
 Jo'shah (9)
 Josh'a-phat
 Josh-a-vi'ah (15)
 Josh-bek'a-sha
 Josh'u-a
 Jo-si'ah (15)
 Jo-si'as
 Jos-i-bi'ah (15)
 Jos-i-phi'ah
 Jo-si'phus (12)
 I-o'ta (9)
 Jot'bal (9)
 Jot'bath
 Jot'ba-tha
 Jo'tham
 Joz'a-bad

Joz'a-char
 Joz'a-dak
 Iph-e-dei'ah (15)
 Ir
 I'ra
 I'rad
 I'ram
 I'ri (3)
 I-ri'jah (15)
 Ir'na-hash
 I'ron
 Ir'pe-el (11)
 Ir-she'mish
 I'ru
 I'sa-ac
 I'zak
 I-sai'ah (5)
 Is'cah
 Is-car'i-ot
 Is'da-el (11)
 Ish'bah (9)
 Ish'bak
 Ish'bi Be'nob
 Ish'bo-sheth
 I'shi (3)
 I-shi'ah (15)
 I-shi'jah (15)
 Ish'ma (9)
 Ish'ma-el (11)
 Ish'ma-el-ites
 Ish-ma-i'ah (15)
 Ish'me-rai (5)
 I'shod
 Ish'pan
 Ish'tob
 Ish'u-a (9)
 Ish'u-ai (5)
 Is-ma-chi'ah (15)
 Is-ma-i'ah (15)
 Is'pah

Is'ra-el (9)
 Is'ra-el-ites
 Is'sa-char
 Is-tal-cu'rus (12)
 Is'u-i (3)
 Is'u-ites
 Ith'a-i, or It'a-i (5)
 It'a-ly
 Ith'a-mar
 Ith'i-el (11)
 Ith'mah (9)
 Ith'nan
 Ith'ra (9)
 Ith'ran
 Ith're-am
 Ith'rites
 It'tah Ka'zim
 It'ta-i (5)
 It-u-re'a (12)
 I'vah
 Ju'bal
 Ju'cal
 Ju'dah (9)
 Ju'das
 Jude
 Ju-dæ'a
 Ju'dith
 Ju'el
 Ju-shab'he-sed
 Jus'tus
 Jut'tah (9)
 Iz'har
 Iz'e-har (12)
 Iz'har-ite
 Iz'ra-hite
 Iz-ra-i'ah, or
 Is-ra-i'ah (9)
 Iz're-el (11)
 Iz'ri (3)
 Iz'rites

K.

Kab	Ke'nah	Kir'jath-a'i-us
Kab'ze-el (11)	Ke'nan	Kir'jath Ba'al
Ka'des	Ke'nath	Kir'jath Hu'zoth
Ka'desh, or Ca'desh	Ke'naz	Kir'jath Je'a-rim
Ka'desh Bar'ne-a	Ken'ites	Kir'jath San'nah
Kad'mi-el (11)	Ken'niz-zites	Kir'jath Se'pher
Kad'mon-ites	Ker-en-hap'puch	Kir'i-oth (4)
Kal'la-i (5)	<i>Ker-en-hap'puk</i>	Kish
Ka'nah (9)	Ke'ri-oth	Kish'i (3)
Ka-re'ah (9)	Ke'ros	Kish'i-on (4)
Kar'ka-a (9)	Ke-tu'ra	Ki'shon, or Ki'son
Kar'kor	Ke'zi-a (4) (9)	Kith'lish
Kar'na-im (16)	Ke'ziz	Kit'ron
Kar'tah (9)	Kib'roth Hat-ta'a-	Kit'tim
Kar'tan	vah	Ko'a (9)
Kat'tah	Kib'za-im	Ko'hath
Ke'dar	Kid'ron	Ko'hath-ites
Ked'e-mah (9)	Ki'nah (9)	Kol-a-i'ah (15)
Ked'e-moth	Kir	Ko'rah (14)
Ke'desh	Kir-har'a-seth	Ko'rah-ites
Ke-hel'a-thah	Kir'he-resh	Ko'rath-ites
Kei'lah (9)	Kir'i-ath or Kir'jath	Kor'ites
Ke-lai'ah (5)	Kir'jath Ar'ba	Ko're
Kel'i-ta	Kir'jath A'im	Koz
Kem-u'el (12)	Kir'jath A'rim	Kush-ai'ah (15)

L.

La'a-dah (9)	La-hai'roi	La'shah
La'a-dan	Lah'man	La-sha'ron
La'ban	Lah'mas	Las'the-nes
Lab'a-na (9)	Lah'mi (3)	Laz'a-rus
La'chish	La'ish	Le'ah (9)
La-cu'nus (12)	La'kum	Leb'a-nah
La'dan	La'mech (6)	Leb'a-non
La'el	Lap'i-doth	Leb'a-oth
La'had	La-se'a (9)	Leb-be'us (12)

Le-bo'nab	Lib'ni (3)	Lu'bin
Le'chah	Lib'nites	Lu'bims
Le'ha-bim	Lvb'i-a (9)	Lu'cas
Le'hi	Lig-naï'oes	Lu'ci-fer
Lem'u-el (11)	Li'gure	Lu'ci-us
Le'shem	Lik'hi (3)	Lud
Lct'tus	Lo-am'mi (3)	Lu'dim
Le-tu'shim	Lod	Lu'hith
Le'vi (3)	Lod'e-bar	Luke
Le-vi'a-than	Log	Luz
Le'vis	Lo'is	Lyc-a-o'ni-a
Le'vites	Lo Ru-ha'mah	Lyc'ca
Le-vit'i-cus	Lot	Lyd'da
Le-um'mim	Lo'tan	Ly-sa'ni-as (15)
Lib'a-nus	Loth-a-su'bus (12)	Lys'i-a (9)
Lib'nah (9)	Lo'zon	Lys'tra

M.

Ma'a-cah (9)	Ma'chir	Ma'ha-lath
Ma'a-chah (6)	Ma'chir-ites	Le-an'noth
Ma-ach'a-thi (3)	Mach'mas	Ma'ha-lath
Ma-zch'a-thites	Mach-na-de'bai (5)	Mas'chil (6)
Mia-ad'ai (5)	Mach-pe'lah	Ma-hal'e-el
Ma-a-di'ah (15)	Mach-he'loth	Ma'ha-li (3)
Ma-a'i	Ma'cron	Ma-ha-na'im (16)
Ma-ai'ch A-crab'	Mad'a-i (5)	Ma'ha-nah Dan
bim	Ma-di'a-bun	Ma'ha-nem
Ma'a-nai (5)	Ma-di'ah (15)	Ma-har'a-i (5)
Ma'a-rath	Ma'di-an	Ma'nath
Ma-a-se-i'ah	Mad-man'nah	Ma'ha-vites
Ma-a-si'ah (15)	Ma'don	Ma'haz
Ma'ath	Ma-e'lus (12)	Ma-ha'zi-oth
Ma'az	Mag'bish	Ma'her-sha'al-
Ma-a-zi'ah (15)	Mag'da-la (9)	hash'baz
Mab'da-i (5)	Mag'da-len	Mah'lah
Mac'a-lon	Mag-da-le'ne	Mah'li (3)
Mac'ca-bees	Mag'di-el (11)	Mah'lites
Mac-ca-bæ'us	Ma'gog	Mah'lon
Mach'be-nah	Ma'gor Mis'sa-bib	Mai-an'e-as
Mach'be-nai (5)	Mag'pi-ash (4)	Ma'kas
Ma'chi (3) (6)	Ma'ha-lah	Ma'ked

Mak-e'loth
 Mak-ke'dah (12)
 Mak'tesh
 Mal'a-chi (3) (6)
 Mal'cham
 Mal-chi'ah (15)
 Mal'chi-el (11)
 Mal'chi-el-ites
 Mal-chi'jah
 Mal-chi'ram
 Mal-chi-shu'ah (12)
 Mal'chom
 Mal'chus (6)
 Mal'las
 Mal'lo-thi (3)
 Mal'luch
 Ma-mai'as (5)
 Mam'mon
 Mam-ni-ta-nai'mus
 Mam're
 Ma-mu'cus
 Man'a-en
 Man'a-hath
 Man'a-hem
 Ma-na'heth-ites
 Man-as-se'as (12)
 Ma-nas'sch (9)
 Ma-nas'sites
 Ma'neh (9)
 Ma'ni (3)
 Man'na
 Ma-no'ah
 Ma'och (6)
 Ma'on
 Ma'on-ites
 Ma'ra (9)
 Ma'rah (9)
 Mar'a-lah
 Mar-a-nath'a
 Mar-do-che'us
 Ma-re'shah
 Mark
 Mar'i-sa (9)
 Mar'moth
 Ma'roth
 Mar'se-na (9)
 Mar'te-na

Mar'tha
 Ma'ry
 Mas'chil (6)
 Mas'e-loth
 Mash
 Ma'shal
 Mas'man
 Mas'moth
 Mas're-kah (9)
 Ma'sa (9)
 Mas'sah
 Mas-si'as (15)
 Ma'tred
 Ma'tri (3)
 Mat'tan
 Mat'tan-ah
 Mat-tan-i'ah
 Mat'ta-tha
 Mat-ta-thi'as
 Mat-te-na'i (5)
 Mat'than
 Mat'that
 Mat-the'las
 Mat'thew
 Mat-thi'as (15)
 Mat-ti-thi'ah
 Maz-i-ti'as (15)
 Maz-za'roth
 Me'ah
 Me-a'ni (3)
 Me-a'rah
 Me-bu'nai (5)
 Mech'e-rath (11)
 Mech'e-rath-ite
 Me'dad
 Med'a-lah (9)
 Me'dan
 Med'e-ba (9)
 Medes
 Me'di-a
 Me'di-an
 Me-e'da
 Me-gid'do
 Me-gid'don
 Me-ha'li (3)
 Me-het'a-bel
 Me-hi'da

Me'hir
 Me-hol'ath-ite
 Me-hu'ja-el
 Me-hu'man (5)
 Me-hu'nim
 Me-hu'nims
 Me-jar'kon
 Mek'o-nah
 Mel-a-ti'ah (15)
 Mel'chi (3) (6)
 Mel-chi'ah (6) (9)
 Mel-chi'as (15)
 Mel'chi-el (11)
 Mel-chis'e-dek
 Mel-chi-shu'a
 Me-le'a
 Me'lech (6)
 Mel'li-cu
 Mel'i-ta
 Mel'zar
 Mem'phis
 Me-mu'can (12)
 Men'a-hem
 Me'nan
 Me'ne
 Me'nith
 Men'o-thai (5)
 Me-on'e-nem
 Meph'a-ath
 Me-phib'o-seth
 Me'rab
 Mer-a-i'ah (15)
 Me-rai'oth (5)
 Me'ran
 Mer'a-ri (3)
 Mer'a-rites
 Mer-a-tha'im (16)
 Me'red
 Mer'e-moth
 Me'res
 Mer'i-bah
 Mer'i-bah Ka'desh
 Me-rib'ba-al
 Mer'i-moth (4)
 Me-ro'dach (11)
 Bal'a-dan
 Me'rom

Me-ron'o-thite (11)	Mich'ri (3)	Miz'pah (9)
Me'roz	Mich'tam	Miz'peh (9)
Me'ruth	Mid'din	Miz'ra-im (16)
Me'sech (6)	Mid'i-an	Miz'zah (9)
Me'sek	Mid'i-an-ites	Mna'son
Me'sha	Mig'da-lel	Na'son, Eng
Me'shach (6)	Mig'dal Gad	Mo'ab
Me'shech (6)	Mig'dol	Mo'ab-ites
Me'shek	Mig'ron	Mo-a-di'ah (15)
Mesh-el-e-mi'ah	Mij'a-min	Mock'mur
Mesh-ez'a-bel	Mik'loth	Mock'ram
Mesh-ez'a-beel	Mik-nei'ah (9)	Mo'din
Mesh-il-la'mith	Mil-a-la'i (5)	Mo'eth
Mesh-il'le-moth	Mil'chah (9)	Mol'a-dah (9)
Me-sho'bah (9)	Mil'cha (9)	Mo'lech (6)
Me-shul'lam	Mil'cah	Mo'lock
Me-shul'le-mith	Mil'com	Mo'lok
Mes'o-bah (11)	Mil'lo	Mo'li (3)
Mes'o-ba-ite	Mi'na (9)	Mo'lid
Mes-o-po-ta'mi-a	Mi-ni'a-min	Mo'loch (6)
Mes-si'ah (15)	Min'ni (3)	Mom'dis
Mes-si'as (15)	Min'nith	Mo-o-si'as
Me-te'rus (12)	Miph'kad	Mo'rash-ite
Me'theg Am'mah	Mir'i-am	Mo'ras-thite
Meth're-dath	Mir'ma (9)	Mor'de-cai (5) (11)
Me-thu'sa-el	Mis'gab	Mo'reh (9)
Me-thu'se-lah	Mish'a-el (11)	Mo'resh-eth Gath
Me-thu'se-la	Mi'shal (3)	Mo-ri'ah (15)
Me-u'nim (11)	Mi'sham	Mo-se'ra (9)
Mez'a-hab	Mish'e-al	Mo-se'rah (9)
Mi'a-min	Mish'na (9)	Mo-so'roth
Mib'har	Mish-man'na	Mo'ses
Mib'sam	Mish'ra-ites (8)	Mo'zes
Mib'zar	Mis'par	Mo-sol'lam
Mi'cah (9)	Mis'pe-reth	Mo-sul'la-mon
Mi-cai'ah (5)	Mis'pha (9)	Mo'za (9)
Mi'cha (9)	Mis'phah (9)	Mo'zah
Mi'cha-el (11) (16)	Mis'ra-im (16)	Mup'pim
Mi'chah (9)	Mis're-photh-	Mu'shi (3)
Mi'chal	ma'im (16)	Mu'shites
Mich'mas (6)	Mith'cah (9)	Muth-lab'ben
Mik'mas	Mith'nite	Myn'dus
Mich'mash	Mith'ri-dath	My'ra (9)
Mich'me-than	Mi'zar	Myt-e-le'ne

N.

Na'am
 Na'a-mah
 Na'a-man (15)
 Na'a-ma-thites
 Na'a-mites
 Na'a-rah
 Na'a-rai (5)
 Na'a-ran
 Na'a-rath
 Na-ash'on
 Na'a-thus
 Na'bal
 Nab-a'ri-as
 Na-ba-the'ans
 Na'bath-ites
 Na'both
 Na'chon (6)
 Na'chor (6)
 Na'dab
 Na-dab'a-tha
 Nag'ge (7)
 Na-ha'li-el (11)
 Na-hal'lal
 Na'ha-lol
 Na'ham
 Na-ham'a-ni (3)
 Na-har'a-i (5)
 Na'hash
 Na'hath
 Nah'bi (3)
 Na'ha-bi (3)
 Na'hor
 Nah'shon
 Na'hum
 Na'i-dus (5)
 Na'im
 Na'in
 Nai'oth (5)
 Na-ne'a (9)
 Na'o-mi (3)
 Na'phish
 Naph'i-si (3)

Naph'tha-li (3)
 Naph'thar
 Naph'tu-him (11)
 Nas'bas
 Na'shon
 Na'sith
 Na'sor
 Na'than
 Na-than'a-el (11)
 Nath-a-ni'as (15)
 Na'than Me'lech (6)
 Na've
 Na'um
 Naz'a-renes'
 Naz'a-reth
 Naz'a-rite
 Ne'ah
 Ne-a-ri'ah (15)
 Neb'a-i (5)
 Ne-ba'joth
 Ne-bal'lat
 Ne'bat
 Ne'bo
 Neb-u-chad-nez'zar
 Neb-u-chod-on'o-
 sor
 Neb-u-chad-rez'zar
 Neb-u-shas'ban
 Neb-u-zar'a-dan
 Ne'cho (6)
 Ne-co'dan
 Ned-a-bi'ah (15)
 Neg'i-noth (7)
 Ne-hel'a-mite
 Ne-he-mi'ah
 Ne'hum
 Ne-hush'ta (9)
 Ne-hush'tah
 Ne-hush'tan
 Ne'i-el (11)
 Ne'keb
 Ne-ko'da

Nem-u'el (11)
 Nem'u-el-ites
 Ne'pheg
 Ne'phi (3)
 Ne'phis
 Ne'phish
 Ne-phish'e-sim
 Neph'tha-li (3)
 Nep'tho-ah
 Neph'tu-im
 Ne-phu'sim (11)
 Ner
 Ne're-us
 Ner'gal
 Ner'gal Sha-re'zer
 Ne'ri (3)
 Ne-ri'ah (15)
 Ne-than'e-el
 Neth-a-ni'ah
 Neth'i-nims
 Ne-to'phah (9)
 Ne-toph'a-thi (3)
 Ne-toph'a-thites
 Ne-zi'ah (15)
 Ne'zib
 Nib'bas
 Nib'shan
 Nic-o-de'mus
 Ni-co-la'i-tanes
 Nic'o-las
 Nim'rah
 Nim'rim
 Nim'rod
 Nim'shi (3)
 Nin'e-ve
 Nin'e-veli
 Nin'e-vites
 Ni'san
 Nis'roch (6)
 No-a-di'ah
 No'ah, or No'e
 Nob

No'bah (9)	No'hah (9)	No'phah
Nod	Nom	Nu-me'ni-us
No'dah	Nom'a-ges	Nun, the father of
No'e-ba (9)	Non	Joshua
No'ga, or No'gah	Noph	Nym'phas

O.

Ob-a-di'ah (15)	Om-a-e'rus (11)	O'reb
O'bal	O'mar	O'ren, or O'ran
O'bed	O-me'ga (9)	O-ri'on
O'bed E'dom	O'mer	Or'nan
O'beth	Om'ri (3)	Or'phah
O'bil	On	Or-tho-si'as (15)
O'both	O'nam	O-sai'as (5)
O'chi-el (11)	O'nan	O-se'as
Oc-i-de'lus (7)	O-nes'i-mus	O'see
Os-i-de'lus, Eng.	On-e-siph'o-rus	O'she-a
Oc'i-na (7)	O-ni'a-res	Os'pray
Os'i-na, Eng.	O-ni'as (15)	Os'si-frage
Oc'ran	O'no	Oth'ni (3)
O'ded	O'nus	Oth'ni-el (11)
O-dol'lam	On'y-cha	Oth-o-ni'as (15)
Od-on-ark'es	O'nyx	O'zem
Og	O'phel	O-zi'as (15)
O'had	O'pher	O'zi-el (11)
O'hel	O'phir	Oz'mi (3)
Ol'a-mus	Oph'ni (3)	Oz'nites (8)
O-lym'phas	Oph'rah	O-zo'ra (9)

P.

Pa'a-rai (5)	Pal'es-tine	Pa'rah
Pa'dan	Pal'lu	Pa'ran
Pa'dan A'ram	Pal'lu-ites	Par'bar
Pa'don	Pal-ti (3)	Par-mash'ta
Pa'gi-el (7)	Pal'ti-el (11)	Par'me-nas
Pa'hath Mo'ab	Pal'tite	Par'nath
Pa'i (3) (5)	Pan'nag	Par'nach (6)
Pa'lal	Par'a-dise	Pa'rosh

Par-shan'da-tha
 Par'u-ah
 Par-va'im (5) (16)
 Pa'sach (6)
 Pas-dam'mim
 Pa-se'ah
 Pash'ur
 Pas'so-ver
 Pat'a-ra
 Pa-the'us (11)
 Path'ros
 Path-ru'sim
 Pat'ro-bas
 Pa'u
 Paul
 Ped'a-hel (11)
 Ped'ah-zur
 Ped-a-i'ah (5)
 Pe'kah (9)
 Pek-a-hi'ah
 Pe'kod
 Pel-a-i'ah (5)
 Pel-a-li'ah
 Pel-a-ti'ah (15)
 Pe'leg
 Pe'let
 Pe'leth
 Pe'leth-ites
 Pe-li'as (15)
 Pel'o-nite (8)
 Pe-ni'el (12)
 Pe-nin'nah
 Pen-tap'o-lis
 Pen'ta-teuch
Pen'ta-teuk
 Pen'te-cost
Pen'te-coast
 Pe-nu'el (11)
 Pe'or
 Per'a-zim
 Pe'resh
 Pe'rez
 Pe'rez Uz'za

Per'ga (9)
 Per'ga-mos
 Pe-ri'da (9)
 Per'iz-zites
 Per'me-nas
 Per-u'da (9) (11)
 Peth-a-hi'ah (15)
 Pe'thor
 Pe-thu'el (11) (12)
 Pe-ul'thai (5)
 Phac'a-eth
 Phai'sur (5)
 Phal-dai'us (5)
 Pha-le'as (11)
 Pha'leg
 Phal'lu
 Phal'ti
 Phal'ti-el
 Pha-nu'el (12)
 Phar'a-cim (7)
 Pha'ra-oh
Pha'ro, Eng.
 Phar-a-tho'ni (3)
 Pha'rez
 Pha'rez-ites
 Phar'i-sees
 Pha'rosh
 Phar'phar
 Phar'zites (8)
 Phas'e-ah (12)
 Pha-se'lis (12)
 Phas'i-ron
 Phe'be
 Phe-ni'ce (12)
 Phib'e-seth
 Phi'col
 Phi-lar'ches
 Phi-le'mon (11)
 Phi-le'tus (11)
 Phi-lis'ti-a
 Phi-lis'tim
 Phi-lis'tines (8)
Phi-lis'tins

Phi-lol'o-gus
 Phil-o-me'tor
 Phin'e-has
 Phi'son
 Phle'gon
 Pho'ros
 Phul
 Phur
 Phu'rah
 Phut
 Phu'vah
 Phy-gel'lus
 Phy-lac'te-ries
 Pi-ha-hi'roth
 Pi'late
 Pil'dash
 Pil'e-tha
 Pil'tai (5)
 Pi'non
 Pi'ra
 Pi'ram
 Pir'a-thon
 Pir'a-thon-ite
 Pis'gah
 Pi'son
 Pis'pah
 Pi'thon
 Poch'e-reth
 Pon'ti-us Pi'late
 Por'a-tha (9)
 Pot'i-phar
 Po-tiph'e-ra
 Proch'o-rus
 Pu'a, or Pu'ah
 Pu'dens
 Pu'hites (8)
Pul rhymes dull
 Pu'nites (8)
 Pu'non
 Pur, or Pu'rim
Put rhymes nut
 Pu'ti-el (11)
 Py'garg

R.

Ra-a'mah	Ra'pha	Reph-a-i'ah (15)
Ra-a-mi'ah (15)	Ra'pha-el (11) (15)	Reph'a-im (16)
Ra-am'ses	<i>Ra'phel</i>	Reph'a-ims
Rab'bah	Ra'phah (9)	Reph'i-dim
Rab'bath	Ra'pha-im (16)	Re'sen
Rab'bat	Ra'phon	Re'sheph
Rab'bi (3)	Ra'phu	Re'u
Rab'bi'h	Ras'sis	Reu'ben
Rab-bo'ni (3)	Rath'u-mus (12)	Re-u'el (11)
Rab'mag	Ra'zis	Reu'mah
Rab'sa-ces	Re-a-i'ah (5)	Re'zeph
Rab'sa-ris	Re'ba (9)	Re-zi'a (15)
Rab'sha-keh	Re-bec'ca (9)	Re'zin
Ra'ca, or Ra'cha	Re'chab (6)	Re'zon
Ra'chab (6)	Re'chab-ites	Rhe'gi-um
Ra'cal	Re'chah (9)	<i>Re'je-um</i>
Ra'chel (6)	<i>Re'ka</i> , Eng.	Rhe'sa
Rad'da-i (5)	Re-cl-ai'ah (5)	Rho'da
Ra'gau	Re-el-i'as (15)	Rhod'o-cus
Ra'ges	Ree-sai'as (5)	Ri'bai (5)
Rag'u-a	Re'gem <i>the g hard</i>	Rib'lah
Ra-gu'el (11)	Re'gem Me'lech (7)	Rim'mon
Ra'hab	Re'gom	Rim'mon Pa'rez
Ra'chab (6)	Re-ha-bi'ah (15)	Rin'nah (9)
Ra'ham	Re'hob	Ri'phath
Ra'kem	Re-ho-bo'am	Ris'sah (9)
Rak'kath	Re-ho'both	Rith'mah
Rak'kon	Re'hu	Ris'pah
Ram	Re'hum	Ro-ge'lim (11)
Ra'ma, or Ra'mah	Re'i (3)	Roh'gah (9)
Ra'math	Re'kem	<i>Ro'ga</i>
Ra-math-a'im (16)	Rem-a-li'ah 15	Ro'i-mus
Ram'a-them	Re'meth	Ro-mam-ti-e'zer
Ra'math-ite	Rem'mon	Rosh
Ra'math Le'hi	Rem'mon Meth'o-	Ru'by
Ra'math Mis'peh	ar	Ru'fus
Ra-me'ses	Rem'phan	Ru'ha-mah
Ra-mi'ah (15)	Rem'phis	Ru'mah
Ra'moth	Re'pha-el (11)	Rus'ti-cus
Ra'moth Gil'e-ad	Re'phah	Ruth

S.

Sa-bac-tha'ni (16)
 Sab'a-oth
 Sa'bat
 Sab'a-tus
 Sab'ban
 Sab-ba-the'us
 Sab-be'us
 Sab-de'us
 Sab'di (3)
 Sa-be'ans
 Sa'bi (3)
 Sab'tah (9)
 Sab'te-cha
 Sa'car
 Sack'but
 Sad-a-mi'as (15)
 Sa'das
 Sad-de'us
 Sad'duc
 Sad'du-cees
 Sa'doc
 Sa-ha-du'tha Je'gar
 Sa'la
 Sa'lal
 Sal-a-sad'a-i (5)
 Sa-la'thi-el (11)
 Sal'cah (9)
 Sal'clah
 Sa'lem
 Sa'lim
 Sal'la-i (5)
 Sal'lu
 Sal'lum
 Sal-lu'mus (11)
 Sal'ma, or Sal'mah
 Sal'mon
 Sal-mo'ne (12)
 Sa'lom
 Sa-lo'me (12)
 Sa'lu
 Sa'lun
 Sam'a-e' (11)

Sa-mai'as (5)
 Sa-ma'ri-a (16)
 Sa-mar'i-tans
 Sam'a-tus
 Sa-mei'us (9)
 Sam'gar Ne'bo
 Sa'mi (3)
 Sa'mis
 Sam'lah (9)
 Sam'nus
 Samp'sa-mes
 Sam'son
 Sam'u-el (11) (16)
 San-a-bas'sa-rus
 San'a-sib
 San-bal'lat
 San'he-drim
 San-san'nah
 Saph
 Sa'phat
 Saph-a-ti'as (15)
 Saph'ir
 Sa'pheth
 Sap-pli'ra
 Sap'phire
 Sar-a-bi'as (15)
 Sa'ra, or Sa'rai (5)
 Sar-a-i'ah (5)
 Sa-rai'as (5) (11)
 Sa-ram'a-el
 Sar'a-mel
 Sa'raph
 Sar-ched'o-nus
 Sar'de-us
 Sar'dis
 Sar'dites
 Sar'di-us
 Sar'dine
 Sar'do-nyx
 Sa're-a
 Sa-recp'ta
 Sa'gon

Sa'rid
 Sa'ron
 Sa-ro'thi (3)
 Sar-se'chim (6)
 Sa'ruch (6)
 Sa tan
 Sath-ra-baz'nes
 Sath-ra-bou-za'nes
 Sav'a-ran
 Sa'vi-as (15)
 Saul
 Sce'va
 Se'va
 Sche'chem
 Ske'kem
 Scribes
 Scyth'i-ans
 Syth'i-ans
 Scy-thop'o-lis
 Scy-tho-pol'i-tans
 Se'ba
 Se'bat
 Sec'a-cah
 Sech-e-mi'as (15)
 Se'chu
 Sed-e-ci'as (15)
 Sed-e-ki'as
 Se'gub
 Se'ir
 Se'i-rath
 Se'la
 Se'la Ham-mah-
 le'koth
 Se'lah
 Se'led
 Sel-e-mi'as (15)
 Sem
 Sem-a-chi'ah (15)
 Sem-a-i'ah (15)
 Sem-a-i'as (5)
 Sem'e-i (3)
 Se-mel'le-us

Se'mis
 Sen'a-ah
 Se'neh (9)
 Se'nir
 Sen-a-che'rib (11)
 Sen'u-ah
 Se-o'rim
 Se'phar
 Seph'a-rad
 Seph-ar-va'im (16)
 Seph'ar-vites
 Seph-e'la
 Se'rah
 Se-rai'ah (5)
 Ser'a-phim
 Se'red
 Se'ron
 Se'rug
 Se'sis
 Ses'thel
 Seth
 Se'thar
 Se'ther
 Sha-al-ab'bin
 Sha-al'bin
 Sha-al'bo-nite
 Sha'aph
 Sha-a-ra'im (16)
 Sha-asli'gas
 Shab-beth'a-i (5)
 Shach'i-a
 Shad'dai (5)
 Sha'drach
 Sha'ge (7)
 Sha-haz'i-math (11)
 Shal'le-cheth
 Sha'lem
 Sha'lim
 Shal'i-sha
 Shal'lum
 Shal'ma-i (5)
 Shal'man
 Shal-ma-ne'ser
 Sha'ma
 Sham-a-ri'ah (15)
 Sha'med
 Sha'mer

Sham'gar
 Sham'huth
 Sha'mir
 Sham'ma (9)
 Sham'mah (9)
 Sham'ma-i (5)
 Sham'moth
 Sham-mu'a (9)
 Sham-mu'ah (9)
 Sham-she-ra'i (5)
 Sha'pham
 Sha'phan
 Sha'phat
 Sha'pher
 Shar'a-i (5)
 Shar'a-im (16)
 Sha'rar
 Sha-re'zer
 Sha'ron
 Sha'ron-ite
 Sha-ru'hen
 Shash'a-i (5)
 Sha'shak
 Sha'veh (7)
 Sha'veth
 Sha'ul
 Sha'ul-ites
 Shau'sha
 She'al
 She-al'ti-el (11)
 She-a-ri'ah (15)
 She-ar-ja'shub
 She'ba, or She'bah
 She'bam
 Sheb-a-ni'ah (15)
 Sheb'a-rim
 She'bat
 She'ber
 Sheb'na
 Sheb'u-el (11)
 Shec-a-ni'ah
 She'chem (6)
 She'chem-ites
 Shed'e-ur
 She-ha-ri'ah (15)
 She'kel
 She'lah

She'lan-ites
 Shel-e-mi'ah (15)
 She'leph
 She'lesh
 Shel'o-mi (3)
 Shel'o-mith
 Shel'o-moth
 She-lu'mi-el (11)
 Shem
 She'ma
 Shem'a-ah (9)
 Shem-a-i'ah (5)
 Shem-a-ri'ah (15)
 Shem'e-ber
 She'mer
 She-mi'da (12)
 She-mi'da-ites (8)
 Shem'i-nith
 She-mir'a-moth
 She-mu'el (11) (16)
 Shen
 She-na'zar
 She'nir
 She'pham
 Sheph-a-ti'ah (15)
 She'phi (3)
 She'pho
 She-phu'phan (11)
 She'rah
 Sher-e-bi'ah (15)
 She'resh
 She-re'zer
 She'shack
 She'shai (5)
 She'shan
 Shesh-baz'zar
 Sheth
 She'thar
 She'thar Boz'na-i
 She'va
 Shib'bo-leth
 Shib'mah (9)
 Shi'chron
 Shig-gai'on (5)
 Shi'on
 Shi'hor
 Shi'hor Lib'nath

Shi-i'im (3) (4)
She-i'im
 Shil'hi
 Shil'him
 Shil'lem
 Shil'lem-ites (8)
 Shi'loh, or Shi'lo (9)
 Shi-lo'ah (11)
 Shi-lo'ni (3) (11)
 Shi-lo'nites (8)
 Shil'shah
 Shim'e-a
 Shim'e-am
 Shim'e-ath
 Shim'e-ath-ites
 Shim'e-i (3)
 Shim'e-on
 Shim'hi (3)
 Shi'mi (3)
 Shim'ites
 Shim'ma (9)
 Shi'mon
 Shim'rath
 Shim'ri (3)
 Shim'rith
 Shim'ron
 Shim'ron-ites (8)
 Shim'ron Me'ron
 Shim'shai (5)
 Shi'nab
 Shi'nar
 Shi'phi (3)
 Shiph'mite
 Shiph'ra (9)
 Shiph'rath
 Ship'tan
 Shi'sha (9)
 Shi'shak
 Shit'ra-i (5)
 Shit'tah (9)
 Shit'tim Wood
 Shi'za (9)
 Sho'a (9)
 Sho'ah (9)
 Sho'bab
 Sho'bach (6)
 Sho'ba-i (5)

Sho'bal
 Sho'bek
 Sho'bi (3)
 Sho'cho (6)
 Sho'choh (9)
 Sho'ham
 Sho'mer
 Sho'phach (6)
 Sho'phan
 Sho-shan'nim
 Sho-shan'nim
 E'duth
 Shu'a (9)
 Shu'ah (9)
 Shu'al
 Shu'ba-el (11)
 Shu'ham
 Shu'ham-ites (8)
 Shu'hites
 Shu'lam-ite
 Shu'math-ites
 Shu'nam-ite
 Shu'nem
 Shu'ni (3)
 Shu'nites (8)
 Shu'pham
 Shu'pham-ite
 Shup'pim
 Shur
 Shu'shan
 Shu'shan E'duth
 Shu'the-lah
 Shu'thal-ites
 Si'a (1)
 Si'a-ka (1) (9)
 Si'ba
 Sib'ba-chai (5)
 Sib'bo-leth
 Sib'mah (9)
 Sib'ra-im (16)
 Si'chem (1) (6)
 Sid'dim
 Si'de
 Si'don
 Si-gi'o-noth (7)
 Si'ha (9)
 Si'hon

Si'hor
 Si'las
 Sil'la (9)
 Sil'o-a
 Sil'o-ah, or Sil'o-
 am
 Sil'o-c (9)
 Si-mal-cu'e
 Sim'e-on
 Sim'e-on-ites (8)
 Si'mon
 Sim'ri (3)
 Sin
 Si'nai (5)
 Si'nim
 Sin'ites
 Si'on
 Siph'moth
 Sip'pai (5)
 Si'rach (1) (6)
 Si'rah (9)
 Sir'i-on
 Sis-a-ma'i (5)
 Sis'e-ra (9)
 Si-sin'nes
 Sit'nah
 Si'van
 So
 So'choh (6) (9)
 So'ko
 So'coh (9)
 So'ko
 So'di (3)
 Sod'om
 Sod'om-ites
 Sod'o-ma
 Sol'o-mon
 Sop'a-ter
 Soph'e-reth
 So'ick
 So-sip'a-ter
 Sos'the-nes
 Sos'tra-tus
 So'ta-i (5)
 Sta'chys (6)
 Sta'kees
 Stac'te

Steph'a-nas
 Ste'phen
 Su'ah (9)
 Su'ba
 Su'ba-i (5)
 Suc'coth
 Suc'coth Be'noth
 Su-ca'ath-ites
 Sud

Su'di-as
 Suk'ki-ims (4)
 Sur
 Su'sa
 Su'san-chites (6)
 Su-san'nah (9)
 Su'si (3)
 Syc'a-mine
 Sy-ce'ne

Sy'char (1) (6)
 Sy-e'lus (12)
 Sy-e'ne
 Syn'a-gogue
 Syn'ti-che (1) (6)
 Svr'i-a Ma'a-cah
 Syr'i-on
 Sy-ro-phe-nic'i-a

T.

Ta'a-nach (6)
 Ta'a-nach Shi'lo
 Tab'ba-oth
 Tab'bath
 Ta'be-al
 Tab'be-el (11)
 Ta-bel'li-us
 Tab'e-rah (9)
 Tab'i-tha
 Ta'bor
 Tab'ri-mon
 Tach'mo-nite
 Tad'mor
 Ta'ban
 Ta'han-ites
 Ta-hap'e-nes
 Ta'hath
 Tah'pe-nes (9)
 Tah're-a (9)
 Tah'tim Hod'shi
 Tal'i-tha Cu'mi
 Tal'mai (5) (16)
 Tal'mon
 Tal'sas
 Ta'mah
 Ta'mar
 Tam'muz
 Ta'nach (6)
 Tan'hu-meth
 Ta'nis
 Ta'phath
 Tapli'nes
 Ta'phon

Tap'pu-ah (11)
 Ta'rah (9)
 Tar'a-lah (9) (11)
 Ta're-a (9)
 Tar'pel-ites
 Tar'shis
 Tar'shish
 Tar-shi'si (3)
 Tar'sus
 Tar'tak
 Tar'tan
 Tat'na-i (5)
 Te'bah (9)
 Teb-a-li'ah (15)
 Te'beth
 Te-haph'ne-hes
 Te-hin'nah
 Te'kel
 Tek'o-a, or Tek'o-ah
 Tek'o-ites
 Tel'a-bib
 Te'lah (9)
 Tel'a-im (16)
 Te-las'sar
 Te'lem
 Tel-ha-re'sha
 Tel-har'sa (9)
 Tel'me-la (9)
 Tel'me-lah (9)
 Te'ma (9)
 Te'man
 Tem'a-ni (3)

Te'man-ites
 Tem'e-ni (3)
 Te'pho
 Te'rah (9)
 Ter'a-phim
 Te'resh
 Ter'ti-us
 Ter'she-us
 Ter-tul'lus
 Te'ta
 Tet'rarch (6)
 Thad-de'us (12)
 Tha'hash
 Tha'mah (9)
 Tham'na-tha
 Tha'ra (9)
 Thar'ra (9)
 Thar'shish
 Thas'si (3)
 The'bez
 The-co'e
 The-las'ser
 The-ler'sas
 The-oc'a-nus
 The-od'o-tus
 The-oph'i-ius
 The'ras
 Ther'me-leth
 Thes-sa-lo-ni'ca
 Theu'das
 Thim'na-thath
 This'be
 Thom'as

<i>Tom'as</i> , Eng.	Ti'ras	To'i (3)
Thom'o-i (3)	Ti'rath-ites (8)	To'la (9)
Thra-se'as (16)	Tir'ha-kah (9)	To'lad
Thum'mim	Tir'ha-nah	To'la-ites (8)
Thy-a-ti'ra (9)	Tir'i-a (9)	Tol'ba-nes
Tib' bath	Tir'sha-tha	To'phel
Tib'ni (3)	Tir'zah	To'phet
Ti'dal	Tish'bite	To'u
Tig'lath Pi-le'ser	Ti'van	Trach-o-ni'tis (12)
Tik'vah (9)	Ti'za	Trip'o-lis
Tik'vath	Ti'zite (8)	Tro'as
Ti'lon	To'ah	Tro-gyl'li-um
Ti-me'us (11)	Tob	Troph'i-mus
Tim'na (9)	To-bi'ah (15)	Try-phe'na (12)
Tim'nath (9)	To-bi'as (15)	Try-pho'sa (12)
Tim'na-thah	<i>To'bie</i> , Eng.	Tu'bal
Tim'nath He'res	To'bi-el (4) (11)	Tu'bal Ca'in
Tim'nath Se'rah	To-bi'jah (15)	Tu-bi'e-ni (3)
Tim'nite (8)	To'bit	Tych'i-cus
Ti-mo'the-us	To'chen (6)	Tyre
<i>Tim'o-thy</i> , Eng.	To-gar'mah	Ty-ran'nus
Tiph'sah (9)	To'hu	Ty'rus

V.

Va-jez'a-tha (9)	Voph'si (3)	U'tha-i (5)
Va-ni'ah (9)	U'phaz	U'thi (3)
Vash'ni (3)	U-phar'sin	U'za-i (5)
Vash'ti (3)	Ur'ba-ne	U'zal
U'cal	U'ri (3)	Uz'za (9)
U'el	U-ri'ah (9)	Uz'zah (9)
U'la-i (5)	U-ri'as (15)	Uz'zen She'rah
U'lam	U'ri-el (4) (11)	Uz'zi (3)
Ul'la (9)	U-ri'jah (9) (15)	Uz-zi'ah (15)
Um'mah (9)	U'rim	Uz-zi'el (11) (16)
Un'ni (3)	U'ta (9)	Uz-zi'el-ites (8)

X.

Xa'gus	Xe'ne-as	Xe-rol'y-be
Xan'thi-cus	Xer-o-pha'gi-a	Xys'tus

Z.

Za-a-na'im (16)
 Za'a-nan
 Za-a-nan'nim
 Za'a-van
 Za'bad
 Zab-a-dæ'ans
 Zab-a-dai'as (5)
 Zab'hai (5)
 Zab'bud
 Zab-de'us (12)
 Zab'di (3)
 Zab'di-el (11)
 Za-bi'na (12)
 Za'bud
 Zac'ca-i (5)
 Zac'cur
 Zach-a-ri'ah (15)
 Za'cher (6)
 Za'ker
 Zac-che'us (12)
 Zak-ke'us
 Za'dok
 Za'ham
 Za'ir
 Za'laph
 Zal'mon
 Zal-mo'nah (12)
 Zal-mun'nah
 Zam'bis
 Zam'bri (3)
 Za'moth
 Zam-zum'mims
 Za-no'ah (9)
 Zaph-nath-pa-a-ne'
 ah
 Za'phon
 Za'ra
 Zar'a-ces
 Za'rah
 Zar-a-i'as (15)
 Za're-ah
 Za're-ath-ites
 Za'red

Zar'e-phath
 Zar'e-tan
 Za'reth Sha'har
 Zar'hites
 Zar'ta-nah
 Zar'than
 Zath'o-e
 Za-thu'i (3) (11)
 Zath'thu
 Zat'tu
 Za'van
 Za'za
 Zeb-a-di'ah (15)
 Ze'bah (9)
 Ze-ba'im (11) (16)
 Zeb'e-dee
 Ze-bi'na
 Ze-bo'im (11)
 Ze-bu'da (11)
 Ze'bul
 Zeb'u-lon-ites
 Zeb'u-lon (16)
 Zech-a-ri'ah
 Ze'dad
 Zed-e-ki'ah (15)
 Zeeb
 Ze'lah (9)
 Ze'lek
 Ze-lo'phe-ad
 Ze-lo'tes (11)
 Zel'zali
 Zem-a-ra'im (16)
 Zem'a-rite
 Ze-mi'ra
 Ze'nan
 Ze'nas
 Ze-o'rim (12)
 Zeph-a-ni'ah (15)
 Ze'phath
 Zeph'a-thah
 Ze'phi, or Ze'pho
 Ze'phon
 Zeph'on-ites

Zer
 Ze'rah (9)
 Zer-a-hi'ah (15)
 Zer-a-i'a (5)
 Ze'rau
 Ze'red
 Zer'e-da
 Ze-red'a-thah
 Zer'e-rath
 Ze'resh
 Ze'reth
 Ze'ri (3)
 Ze'ror
 Ze-ru'ah (11)
 Ze-rub'ba-bel
 Zer-u-i'ah (15)
 Zer-vi'ah (15)
 Ze'tham
 Ze'than
 Ze'thar
 Zi'a (9)
 Zi'ba (9)
 Zib'e-on
 Zib'i-on
 Zich'ri (3)
 Zik'ri
 Zid'dim
 Zid-ki'jah (15)
 Zi'don, or Si'don
 Zi-do'ni-ans
 Zif
 Zi'ha (1)
 Zik'lag
 Zil'lah
 Zil'pah
 Zil'thai (5)
 Zim'mah
 Zim'ram, or
 Zim'ran
 Zim'ri (3)
 Zin
 Zi'na (1) (9)
 Zi'on, or Si'on (1)

Zi'or (1)	Zi'na (1) (9)	Zo'phim
Ziph	Zo'an	Zo'rah
Zi'phah (1)	Zo'ar	Zo'rath-ites
Ziph'i-on (2)	Zo'ba, or Zo'bah	Zo're-ah
Ziph'ites (8)	Zo-be'bah (9) (11)	Zo'rites
Zi'phron (1)	Zo'har	Zo-rob'a-bel (16)
Zip'por	Zo'he-leth	Zu'ar
Zip-po'rah (11) (16)	Zon'a-ras	Zuph
Zith'ri (3)	Zo'peth	Zur
Ziz	Zo'phah	Zu'ri-el (11)
Zi'za (1) (9)	Zo'phai (5)	Zu-ri-shad'dai (5)
Zi'zah (1, (9)	Zo'phar	Zu'zims

THUS are concluded two Vocabularies of Proper Names, with such minute attention to their syllabication and accentuation as entitles the author to pronounce them upon the whole, the most correct and copious Indexes to Pronunciation in our language. The labour attending this work was much greater than appears at first sight. The author had not only the words to divide into syllables according to the analogy of pronunciation; he had not only the common accent to mark, and this common accent often to settle between opposite authorities; but the secondary accent upon the beginning of polysyllables, scarcely hinted at by former philologists, was to be analogically adjusted, and its influence on the quantity of the vowel to be defined by the syllabication. This operation, with the reason of it, may be seen at large in Rule 20, 21, &c. prefixed to Greek and Latin Proper Names; and No. 530 in Principles of English Pronunciation, prefixed to the Critical Pronouncing Dictionary of the English Language: So that it may, with some degree of confidence be affirmed, that there is scarcely an accent or a hyphen in the whole catalogue that is not placed according to the best authorities and the soundest principles of pronunciation.

APPENDIX.

AARON. This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron*. Milton uniformly gives it this syllabication and accent:

Till by two brethren (those two brethren call
Moses and *Aaron*) sent from God to claim
His people from interment.

PAR. LOST. b. XII. v. 170.

Abarim. This and some other words are decided in their accentuation by Milton;

From Aroar to Nebo, and the wild
Of southmost *Abarim* in Hesebon,
And Horonaim, Seon's realm, beyond
The flow'ry dale of Sibma clad with vines,
And Eleälé to th' Asphaltic pool.

PAR. LOST. b. I. v. 407.

———yet his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And *Accaron* and Gaza's frontier bounds. IB. 463.

Abram, or *Abraham*. The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *b* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

Adenai. Labbe, says his editor, makes this word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadaï*, *Sinaï*, *Tolmaï*, &c. and at the same time make two syllables of the diphthong in *Castleu*, which are commonly united into one. In this, says he, he is inconsistent with himself.

Amen. The only word in the language which has necessarily two successive accents.

Asmadai. Mr. Oliver has not inserted this word, but we have it in Milton :

—————On each wing
Uriel and Raphaël his vaunting foe,
Though huge, and in a rock of diamond arm'd,
Vanquish'd Adramelech and *Asmadai*.
PAR. LOST. b. vi. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in daily. See Rule 5, and the word *Sinai*.

Azazel. This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable :

—————that proud honour claim'd
Azazel as his right; a cherub tall.
PAR. LOST. b. i. v. 554.

Beth-paage. This word is generally pronounced by the illiterate in two syllables, and without the second *k*, as if written *Beth-paæ*.

Canaan. This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his *Paradise Lost* has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalim*, which are always heard in two and three syllables respectively.

Capernaum. This word is often, but improperly, pronounced with the accent on the penultimate.

Chaseba. For the accentuation of this word see Rule 11.

Deborah. The learned editor of Labbe tells us, that this word has the penultimate long, both in Greek and Hebrew; and yet our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; and why not, says he, when they place the accent on the first syllable of *orator*, *auditor*, and *successor*: but, continues he, I suppose they accent them otherwise when they speak Latin. There needed, I think, no ghost come from the grave to tell him that.

Emmaus. This word is often improperly pronounced in two syllables, as if written *Em'maus*.

Israel. This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, when there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c. : but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and, therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his *Paradise Lost*, and constantly makes it two syllables only. But those who understand English prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c.; *higher* and *dyer* are always considered as dissyllables, and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always in deliberate and solemn speaking to be heard in three syllables. The same may be observed of *Raphael* and *Michael*.

Raphael. This word has uniformly the accent on the first syllable throughout Milton, though græcised by *Ραφαηλ*; but the quantity is not so invariably settled by him; for in his *Paradise Lost* he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel*; but in deliberate and solemn speaking, or reading, we ought to make the two last vowels be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his *Paradise Lost*, uses six times as a word of three syllables, and eighteen times as a word of two only.

Sabachthani. Some, says the editor of Labbe, place the accent on the antepenultimate syllable of this word, and others on the penultimate; this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

Sabaoth. This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables, by keeping the *a* and *o* separate and distinct. This, it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas and a perversion of the sense.

Satan. There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but more about the first. This is acknowledged to be short; and this has induced those critics who have great knowledge of Latin, and very little of

their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction, for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables, with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself (see Introduction, page xxiii. *Cats* and *Plats* are instances where we make the vowel *a* long in English, when it is short in Latin; and *caligo* and *cogito*, where we make the *a* and *o* short in English, when it is long in Latin. Thus a word of two syllables, with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cats* and *Plats*, with the first vowel long: if this word happens to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good reason for shortening the first syllable of the English word, as in *magic*, *piacid*, *tepid*, &c., though we violate this rule in the pronunciation of the Latin words *caligo*, *cogito*, &c., which, according to this analogy, ought to be *calc-i-to*, *cog-i-to*, &c.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent; but this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation, which is so agreeable to the analogy of our own language, and which is at the same time so much more pleasing to the ear. See Principles prefixed to

the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.

Silva. This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is grecised by Σιλωζ; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

—————Or if Sion hill
Delight thee more, or *Silva's* brook that flow'd
Fast by the oracle of God————

If criticism ought not to overturn settled usages; surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that if the accent be on it, it should be short. See Rules prefixed to the Greek and Latin Proper Names, rule 21.

Sinai. If we pronounce this word after the Hebrew, it is three syllables; if after the Greek Σινᾱ, but two only. Labbe adopts the former pronunciation, but general usage seems to prefer the latter; and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek:

Sing, heav'nly muse! that on the secret top
Of Oreb or of *Sinai* didst inspire
That shepherd————

God, from the mount of *Sinai*, whose gray top
Shall tremble, he descending, will himself
In thunder, lightning, and loud trumpets' sound,
Ordain them laws.

PAR. LOST. b. XII. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his *Paradise Lost*, where this word is used; and as he has made the same letters a diphthong in *Asmadai*, it is highly probable he judged this the true pronunciation.

Zabulon. Notwithstanding, says the editor of Labbe, this word in Greek, Ζαβουλών, has the penultimate long, in our churches we every where hear it pronounced with the acute on the antepenultimate. Those who thus pronounce it plead, that in Hebrew the penultimate vowel is short: but in the word *Zorobabel*, Ζοροβάβελ, they follow a different rule; for though the penultimate in Hebrew is long, they pronounce it with their own favourite antepenultimate accent.

Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent, and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling the pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction, which a knowledge of languages gives them above the vulgar, and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between the ancient languages and our own, to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek *Εμμανήλ*, *Σαμουήλ*, *Λεμευήλ*; but *Elishua*, *Esdrelon*, *Gederah*, must have the accent on the penultimate, because the Greek words into which they are translated, *Ἐλισυή*, *Ἐσδρηλὼν*, *Γάδνηρα*, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must intreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society, who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to them the author wishes to stand or fall.

OBSERVATIONS

ON THE

GREEK and LATIN

ACCENT and QUANTITY;

WITH

SOME PROBABLE CONJECTURES ON THE METHOD

OF FREEING THEM FROM

THE OBSCURITY AND CONTRADICTION

IN WHICH THEY ARE INVOLVED,

BOTH BY THE ANCIENTS AND MODERNS.

“ Nullius addictus jurare in verba magistri.”

HOR.

ADVERTISEMENT.

AFTER the many learned pens which have been employed on the subject of the following Observations, the author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that when the nature of the human voice forms so great a part of the inquiry into accent and quantity, that its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject*, one would be led to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the author, at least, brings something new into the inquiry; and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

It may, perhaps, be necessary to observe, that the author does not enter into the question of the authenticity of the Greek accents, which he thinks has been demonstrated by Primatt, Forster, and the late author of an Essay on the Greek and Latin Prosodies: his principal aim is, to show the nature of the acute and grave accents, and the compatibility of both with either long or short quantity.

* The only exception to this general assertion is Mr. Steele, the author of *Prædia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own; and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable; but no farther useful than to show the impossibility of it by the very method he has taken to explain it. For it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians: and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him.

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OBSERVATIONS

ON THE

GREEK and LATIN ACCENT, &c.

I. IN order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language: and as quantity is supposed by some to regulate the accent in English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels; or as some are pleased to term them, syllables.

II. In English, then, we have no conception of quantity arising from any thing but the nature of the vowels, as they are pronounced long or short: whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonants. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* is long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels: and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

III. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero* is long, though unaccented; and the *i* short, though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cónclave*, *réconcile*, *chámomile*, and the substantives *cónfine*, *pérfume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend that the acute accent and long quantity are inseparable call the first vowels of these words long, if they please; but to those who make their ear and not their eye the judge of quantity—when compared with the last vowels, they will always be esteemed short.

IV. The next object of inquiry is, what is the nature of English Accent. Mr. Sheridan*, with his usual decision, tells us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the Bellman repeats his verses, the Crier pronounces his advertisement, or the Clerk of a Church gives out the psalm, we hear

* The term (accent) with us has no reference to inflexions of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest. *Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours (says Mr. Sheridan), let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable which forms an iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients. *Art of Reading*, page 75.


an *ictus* or accentual force upon the several accented syllables which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said of a bad reader; but still it is singing, and therefore essentially different from speaking; for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression; so that when we are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest*.


V. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers,) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recita-

* It is not denied that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not.* But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.

tive is just as much singing as what is called air, or any other species of musical composition.

VI. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low by distinct intervals, as

the following straight lines to the eye; 

the other slides upwards or downwards as the following oblique lines;  nor is the one more dif-

ferent to the eye than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example: for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line: for the moment the straight line of sound, or the monotone is adopted, we hear something essentially distinct from speaking.

VII. The English accent, therefore, is an elevation of voice; whether we consider it in words pronounced singly, or compared with the other words or syllables. Considered singly, it rises from a lower to a higher tone in the question *Nó?* which may therefore be called the acute accent, and falls from a higher to a lower tone in the answer *Nò*, and may therefore be called the grave. When compared with the preceding and succeeding words or syllables, it is louder and higher than the preceding, and louder and lower than the succeeding syllables in the question, *Satisfactorily* did he say? and both louder and higher than either the preceding or suc-

ceding syllables in the answer—He said *satisfactorily*. Those who wish to see this explained more at large may consult Elements of Elocution, vol. i. page 112; or Melody of Speaking Delineated, page 7.

VIII. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately—when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone; that is, as if words were always pronounced with one inflexion of voice, and as if there were no difference, with respect to the nature of the accent, whether the word is in an affirmation or a question, in one part of the sentence or in another; when nothing can be more palpable to a correct ear than that the accents of the word *voluntary* in the following sentences, are essentially different:

His resignation was *voluntary*.

He made a *voluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables; and in the second, it is louder and lower than the rest. The same may be observed of the following question:

Was his resignation *voluntary* or *involuntary*?

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables; and in the word *involuntary*, it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

IX. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accent differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland,) what shall we think of his telling us, that in England we pronounce the word *majesty* * with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence, as,

He spoke against the king's *majesty*.

and louder and lower than the two last, when it is the last accented word but one in a sentence, as,

He spoke against the *majesty* of the king.

or when it is the last word in asking a question, beginning with a verb, as,

Did he dare to speak against the king's *majesty*?

X. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to drawl out every syllable to a greater length than the English: and that in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, "Is this picture of his *majesty*?" or

* Essay on Accent and Quantity, 2d edit. page 48.

whether it ends an affirmative sentence, as, "This is the picture of his *majesty*." And it is in the prevalence of this pronunciation, namely, that of ending the word with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

XI. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next enquire into the nature of the accent and quantity of the ancients.

XII. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession, are supposed naturally to require. Now vowels were said to be either long by nature, or long by position. Those long by nature* were such as were long, though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as is every *u* in the word *tumulus*. Those vowels which were long by position, were such as were succeeded by two or more consonants; as the first *o* in *sponsor*: if the long quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short: then the *a* in *māter* and *pāter*† must have been pro-

* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by *nature*, and those long vowels which come before single consonants should have been called long by custom: since it was nothing but custom made the vowel *e* in *decus* (honor) short, and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

nounced like our *a* in *paper* and *matter*: and those vowels which were long by position, as the *a* in *Bācchus* and *cāmpus* must have been sounded by the ancients as we hear them in the words *bake* and *came*.

XIII. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

XIV. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants. how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed? Dr. Gally tells us, the reason of this is, “that the vowel being the most essential
“part of the syllable, the voice hastens to seize it;
“and in order to do this, it slurs over all the consonants that are placed before it, so that the voice
“suffers little or no delay. But the case of the
“consonant that follows is not the same: it cannot
“be slurred over, but must be pronounced full and
“distinct, otherwise it would run into and be confounded with the following syllable. By this
“mean the voice is delayed more in the latter, than
“in the former part of the syllable, and ‘*οτ*’ is
“longer than *ςςο*, and *ηη* longer than *Σπληη*.”

I must own myself at a loss to conceive the force of this reasoning: I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel; nor can I conceive, why the latter consonants of a syllable may not be pronounced as rapidly as the former, without

running the former syllable into the latter, and thus confounding them together, since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crasino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it; but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

XV. In the first place, then, in words of more than one syllable, but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as belonging to the *succeeding* vowel, and, according to Dr. Gally, must be hurried over, that the voice may seize its favourite letter: but as one consonant does not naturally produce long quantity, where is the delay, if the other consonants are hurried over? and consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

XVI. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *castrametor*? &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*; but if we make the preceding vowel long, as in *case*, and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin Grammarians, carry the consonants to the succeeding syllable, we find these consonants pronounced exactly in the same

manner: and this leads us to suppose that double consonants were the signs only, and not the efficient of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what we call long quantity: a lengthening of the sound by pronouncing the vowel open; as if we were to pronounce the *a* long in *mater*, by sounding it as if written *mayter*; and the same letter short in *pater*, as if it were written *patter* *.

XVII. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues; an analogy which makes the vowel long before one consonant, and short before more than one.

XVIII. If, however, the quantity of the ancients lay only in the vowel which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long,

“Fulgura *nec* diri toties arsere cometae.”

This word must have been pronounced as if written

* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels, as they are called; that is, such as come before a mute and a liquid; as the first *a* in *patria*, the *e* in *refluo*, &c.; as in these words the vowel preceding the mute and liquid are either long or short, as the writer or speaker pleases to make them; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants? and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables? The utter impossibility of conceiving this to have been the case, renders it highly probable that the long or short quantity lay only in the vowel.

neek; just as differently as the words *proper*, *of*, and *mankind*, in the line of Pope,

“The proper study of mankind is man;”
and as if written,

The *propeer* study *ove mane-kind* is man.

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule—

“Finalem cæsura brevem producere gaudet”—

which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them; and at the strange variety and ambiguity to the ear this difference must occasion!

XIX. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

XX. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable: but so loose and indefinite are many of their expressions; so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Heninius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaelis, Melancthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different. The only thing they seem to

agree in is, that the acute accent always raises the syllable on which it is placed, higher than any other in the word *. This is certainly true, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last word but one, or where it is at the end of a question when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word.

XXI. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed? † If the acute accent signifies an elevation of voice, this, with respect to words of one syllable, must mean elevated above some other word either preceding or succeeding; since elevation is a mere comparative word: but this is not once mentioned by them: if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the rising inflexion or upward slide; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word: as when we begin a syllable low, and slide it higher; or begin it high, and slide it lower, it may be said to be acute,

* Thus Priscian. “In unaquaque parte orationis *arsis* & *thesis* sunt
“velut in hac parte *natura*: ut quando dico *natu*, elevatur vox et est
“*arsis* in *tu*: quando vero *ra* deprimitur vox et est *thesis*.” Any one would conclude from this description of the raising and falling of the voice upon this word, that it could only be pronounced one way, and that as at the end of an affirmative sentence; as Lucretius wrote a book, *De Rerum Natura*, and that it was never pronounced as in the sentence, Lucretius wrote a book, *De Natura Rerum*. But here it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tu* is louder and higher than the last; and in the second it is louder and lower than the last: and this confounding of loud with high, and soft with low, seems to be the great stumbling block, both of ancients and moderns.

† Ea vero quæ sunt syllabæ unius erunt acuta aut flexa; ne sit aliqua vox sine acuta. Quint. lib. 1. c. 5.

or grave of itself; that is, when it is pronounced alone, and independent of other words.

XXII. It was a canon in the prosody of the Greeks and Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave: but if this be so, what are we to think of those numerous monosyllables, and the final syllables of those dissyllables that we see marked with the grave accent? as *Μέν, πρὸ σὺν, Θεὸς Ἀνὴρ, κ. τ. λ.* Why these words, says Mr. Forster, whatever Dr. Galley may conceive, had certainly their elevation on the last syllable: and this opinion of Mr. Forster's is supported by some of the most respectable authorities.

XXIII. With respect to the power of the accent in both the Greek and Latin languages, nothing can be better established by the ancient Grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster * and the Author of Observations on the

* But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

“ Notwithstanding the reluctance of Vossius, Henninius, and thou-
 “ sands after them, to admit the acute as compatible with a short time;
 “ if I could have them near me with a flute in my hand, or rather
 “ with an organ before us, I would engage to convince them of the
 “ consistency of these two. I would take any two keys next to each
 “ other, one of which would consequently give a sound lower than the
 “ other: suppose the words *ἄλδ:* before us, or *ἄλγυρα*; both which
 “ words Vossius would circumflex on the penultimate, instead of giv-
 “ ing an acute to the first according to our present marks: I would,
 “ conformably to these marks, just touch the higher key for the initial
 “ *ἄ*, and take my finger off immediately; and then touch the lower
 “ key on which I would dwell longer than I did on the higher, and
 “ that would give me a grave with a long time for the syllable *α*; the
 “ same lower key I would just touch again, and instantly leave it,
 “ which would give me a grave with a short time for *δ:* *ἄλδ:*. Now
 “ if this can be done on a wind-instrument within the narrow compass
 “ of two notes, it may be done by the organs of human speech, which

Greek and Latin Prosodies ; though as strenuously denied by Dr. Galley *, Isaac Vossius, and Henni-nius ; and these last seem to have been persuaded of the inseparable concomitancy of the acute accent and long quantity, from the impossibility they supposed there was of separating them in any language: but if we make our ears and not our eyes judges of quantity, can any thing be more palpable than the short quantity of the accented syllables of *próselyte*, *ánodyne*, *tribune*, and *ínmate* ; and the long quantity of the final syllables of these words? and when we pronounce the Greek and Latin words, *σφάλλω* *ambo* ; *ἄμψω* *fallo*, nothing can be more evident than

“ are of the nature of a wind-instrument, in ordinary pronunciation.
 “ For the sounds of our voice in common speech differ from those of
 “ such musical instruments, not in *quality*, but in arithmetical discrete
 “ quantity or number only, as hath been observed before, and is con-
 “ firmed by the decisive judgment of that nice and discerning critic
 “ Dionysius of Halicarnassus. Here then is, to demonstration, an
 “ acute tone consistent with a short time, and a grave tone with a long
 “ one.” P. 342. 343. To this I may add the observation made by
 the author of the Essay on the Harmony of Language. “ Strange it
 “ seems, that the author of this passage should maintain an opinion so
 “ contrary to truth, so repugnant to his own purpose, so belied by
 “ daily and hourly experience, as that the union of the acute tone
 “ with a short quantity seldom occurs in English pronunciation, and
 “ is hardly practicable by an English voice.” And still more strange,
 I may add, is it, that these two authors should not see that the expe-
 riment, which is called a demonstration, has nothing to do with the
 point in question. Let it once be allowed that the Greeks and Romans
 sung their language instead of speaking it, and then the acute or grave
 accent with long or short quantity are perfectly reconcileable ; but it
 is not about musical but speaking tones that we inquire. And though
 the authority of Dionysius, of Halicarnassus, is cited for the nature
 of the speaking voice as distinct, in degree only and not in kind, from
 singing, I boldly assert that this is not matter of authority, but of
 experiment ; and that singing and speaking are as distinct as motion
 and rest. It is true some motion may be so slow as not to be per-
 ceived, but then it is to be considered as rest : as a curve may approach
 so near to a right line as not to be distinguishable from it ; but in these
 cases where the senses and not the understanding are addressed, things
 are to be estimated for just what the senses value them at. *De non*
apparentibus & de non existentibus eadem est ratio.

* If the acute accent or stress, as Dr. Galley calls it, made the short
 syllable long, what becomes of the metre of verse? How will he scan
Arma virumque caro?

the long quantity of the final vowel, though without the accent, and the short quantity of the initial and accented syllable.

XXIV. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting; if it did not mean that the preceding vowel was to lengthen its sound; as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates,) I have no conception what it meant; for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *banter*, have to our ears the first syllable equally short: the same may be observed of *senate*, *seminary*, *sentence*, and *sentiment*; and if, as an ingenious inquirer * into this subject has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c. such a pronunciation must necessarily augment the number of syllables, as if written *calclidus*, *falelo*, &c.; and is therefore contrary to all the rules of ancient prosody; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *sentiment*.

XXV. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism* † should go so far as to assert that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin critics were utterly ignorant of the nature of their own language: and every admirer of those ex-

* *Essay upon the Harmony of Language*, p. 228, 233. Robson, 1774.

† *Elements of Criticism*, Vol. II., page 106. See also the *Essay upon the Harmony of Language*, page 234.

cellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse both by accent and quantity, in the manner they have prescribed, and see what such a trial will produce.

XXVI. By quantity, let us suppose the vowel lengthened to express the long quantity, and by the acute accent, the rising inflexion as explained above.

Tityre tú pátulæ récubans súb tégmīne fági
Sylvéstreū ténui mūsam meditáris avéna.

Titýrě tū pātūlāe rēcūbāns sūb tēgmīně fāgī,
Sylvēstrēm tēnūī mūsām mēditāris āvēnā.

Teétyre toó pátulce récubanes soób teégmine fági,
Seelvéstreem ténui moósame meditáris avéna.

Μῆνιν ἄειδε Θεά, Πηληϊάδεω Ἀχιλῆος
Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε ἔθηκε.

Μῆνιν ἄειδῆ θεᾶ Πηληϊάδεω Ἀχιλῆος
Οὐλομένην ἣ μυρὶ Ἀχαιοῖς ἀλγέ ἔθηκε.

Mén-in á-ey-de The-áy Pei-lea-e-á-dyo A-kil-léa-ose
Ow-lom-mén-cen heè moo-ré a-kay-oés áil-ge éth-ce-kce.

XXVII. Now there are but four possible ways of pronouncing these verses without going into a perfect song*: One is to pronounce the accented syllable with the falling inflexion, and the unaccented

* This I may be bold to say is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us that the ancients did observe the distinction of accents by an elevation and depression of voice, but the manner in which they did it, must remain for ever a secret to us; for, with the living tongue, perished the tones also; which we in vain endeavour to seek for in their visible marks. Lect. on Elocution, 4to. edit. page 39. From these and similar observations in many of our writers one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

syllable with the same inflexion in a lower tone; which is the way we pronounce our own words when we give them the accent with the falling inflexion: the second is to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone; which we never hear in our own language: the third is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes but the first and last do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex; but the last, by doing this, gives us the strongest reason to suppose, that the Greek and Latin acute accent was the rising inflexion, and the grave the falling inflexion, in a lower tone:

XXVIII. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans*: but when we consider the monotony of the Scotch, Welch, and Irish, why should we wonder that other nations should be as monotonous. Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue. For

* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance.

as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would*.

XXIX. I am supported in this conjecture, notwithstanding all the fine things † the antients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the

* If we enquire into the reason why our own pronunciation of Latin verse is much more varied than that which I suppose was the pronunciation of the ancients, it will be easily perceived to arise from the different inflexions of voice adopted on some of the words. Thus in the line——

Sylvèstrem ténui mùsam meditáris avèna.

The first, third, and last words have the last unaccented syllables lower than the accented syllable, and the second and fourth words have the last unaccented syllables higher than the accented syllable: this is in direct opposition to the Greek and Latin prosody; but from this arises the variety.

† The Grecian sage (says Dr. Burney) according to Gravina, was at once a philosopher, a poet, and a musician. “In separating these characters,” says he, “they have all been weakened; the system of philosophy has been contracted; ideas have failed in poetry, and force and energy in song. Truth no longer subsists among mankind: the philosopher speaks not at present through the medium of poetry; nor is poetry heard any more through the vehicle of melody.” “Now to my apprehension,” says Dr. Burney, “the reverse of all this is exactly true: for by being separated, each of these professions receives a degree of cultivation, which fortifies and renders it more powerful, if not more illustrious. The music of ancient philosophers, and the philosophy of modern musicians, I take to be pretty equal in excellence.”—Hist. of Music, vol. 1, page 162. Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school-boy concluding his theme.

clearest testimonies of antiquity, it has, by Dr. Galley * and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the antients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables; or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the antients was really the rising inflexion, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clue, it will be impossible to do in the antient languages; and even with it, we must be astonished they had but one circumflex, since it is just as easy to fall and raise the voice upon the same syllable, as to raise and fall it †.

XXX. But our wonder at these peculiarities of the Greek and Latin languages will cease, when we turn our thoughts to the dramatic performances of the people who spoke these languages. Can any thing astonish us more than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told that sometimes one actor gesticulated while another

* Dissertation against Greek accents, page 53.

† To add to our astonishment that the Greek and Latin languages had but one circumflex, what can be more wonderful than that among so many of the antients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a single word! Our modern books of Elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to-day?*

recited a speech; and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied their performances by dancing*. That the actors wore masks lined with brass to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other, and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the antients, picked up here and there; but are brought to us by the general and united voice of all antiquity; and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

XXXI. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries, which seem to have stared them full in the face without their perceiving it. But is there any thing more common than to find not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton; who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: *Ab illis vero scriptoribus etsi plurima ingeniose atque erudite disputata sint, nonnulla tamen deesse, multa dubiè, quædam etiam falso posita animadverti; idque hac in causa acci-*

* Hence the old tragedians Thespis, Pratinas, Cratinas, and Phrynicus, according to Athenæus, bore the name of dancers, *Ορχηστικοί*, because they used so much dancing in their choruses.

disse, quod in cæteris plerisque solet, ut mortalium nemini detur rem invenisse simul & perfecisse. *De Lat. Lit. Pronun.*

XXXII. That singing a part in a tragedy should seem so unnatural * to us, arises chiefly from our

* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture, and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

“ At the end of a Greek edition of the astronomical poet, Aratus, called *Phænomena*,” says Dr. Burney, “ and their *Scholia* published at Oxford in 1762; the anonymous editor, supposed to be Dr. John Fell, among several other pieces, has enriched the volume with three hymns which he supposed to have been written by a Greek poet, called Dionysius; of which the first is addressed to the Muse, Calliope, the second to Apollo, and the third to Nemesis; and these hymns are accompanied with the notes of ancient music to which they used to be sung.”

“ I know not whether justice has been done to these melodies; all I can say is, that no pains have been spared to place them in the clearest and most favourable point of view: and yet, with all the advantages of modern notes and modern measures, if I had been told that they came from the Cherokees or the Hottentots, I should not have been surprised at their excellence. There is music which all mankind, in civilized countries, would allow to be good: but these fragments are certainly not of that sort: for, with all the light that can be thrown upon them, they have still but a rude and inelegant appearance, and seem wholly unworthy of so ingenious, refined, and sentimental a people as the Greeks, especially if we subscribe to the high antiquity that has been given to two of the hymns, which makes them productions of that period of time when arts and sciences were arrived in Greece at the highest point of perfection.”

“ I have tried them in every key and in every measure that the feet of the verses would allow; and as it has been the opinion of some, that the Greek scale and music should be read Hebrew-wise, I have even inverted the order of the notes, but without being able to augment their grace and elegance. The most charitable supposition that can be admitted concerning them is, that the Greek language being itself accentuated and sonorous, wanted less assistance from musical refinements than one that was more harsh and rough, and music being still a slave to poetry, and wholly governed by its feet,

being so little accustomed to it. Singing in the pulpit seems to the full as extraordinary; and yet this song was so powerful about a century or two ago, and later in Scotland *, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

—— take the prison'd soul,
And lap it in Elysium ——

XXXIII. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy; which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call,

“ derived all its merit and effects from the excellence of the verse and
“ sweetness of the voice that sung, or rather recited it. For melli-
“ fuous and affecting voices, nature bestows from time to time on
“ some gifted mortals in all the habitable regions of the earth; and
“ even the natural effusions of these must ever have been heard with
“ delight. But *as music*, there needs no other proof of the poverty
“ of ancient melody, than its being confined to long and short syllables.
“ We have some airs of the most graceful and pleasing kind, which
“ will suit no arrangement of syllables to be found in any poetical
“ numbers, ancient or modern; and which it is impossible to express
“ by mere syllables in any language with which I am at all acquainted.”

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never disrelished, till the ear has been sufficiently disciplined to discover the hidden melody which is still essential to the most complicated and elaborate harmony.

* The Rev. Mr. Whitefield was a highly animated and energetic preacher, without the least tincture of that tone which is called *carling*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural manner of speaking was looked upon at first as a great defect. He wanted, they said, the holy tone.

the more natural manner. 'This drawling, undulating pronunciation is, what the actors generally burlesque by repeating the line

Tum ti tum ti, tum ti tum tí tum ti.

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation*.

XXXIV. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely speaking, and essentially different from singing—if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they pronounced by accent and quantity at the same time; for though we can sufficiently conceive that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify*, *specify*, *elbow*, *inmate*, &c. yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

XXXV. But as the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the antients being always higher than either the preceding or succeeding syllables; and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables; there must certainly be a wide difference between our pronunciation and theirs.

* This cant, which though disgusting now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation, in which, heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—The Art of delivering Written Language, page 73.

Let us, however, explain the Greek and Latin accent as we will; let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent *.

XXXVI. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars † as appear to us trifling and imaginary; and at the same time neglect things which appear to us so essential: that they should be so dark, and sometimes so contradictory, in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of

* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (*horresco referens*) their ignorance of the principles of human speech.

† *Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis ꝑ literarum vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari.* Ad. Meker. de vet. & rect. Pron. Ling. Græcæ, page 14.

It is an observation of Chambers, author of the Cyclopædia, that nonsense sounds worse in English than in any other language: let us try the experiment by translating the above passage. Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter *ꝑ*, and by observing the sound they gave it, to imitate as much as was necessary the manner of pronouncing it.

To which we may add that wise remark of one of the ancients mentioned by Longinus, that music arose from observing the strokes of the smiths' hammers upon the anvil.

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *Théâtre* or *conquête* with the accent on the second syllable, would not escape better than the Roman.

each;—is this more wonderful than that Mr. Sheridan *, who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable and not a higher? Certainly not. But as this same Mr. Sheridan, in his Art of Reading, has excellently observed, that our perception of Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling; so it may be observed, that the confusion and obscurity which reign among all our writers on accent and quantity, seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high and soft for low, contrary to the clearest definitions of each †.

* “ The Scotchman utters the first syllable of *battle*, *borrow*, *habit*, “ in a middle note, dwelling on the vowel; and the second with a sudden elevation of the voice, and short: as *bā-tle*, *bāu-rō*, *bā-bit*. The “ Englishman utters both syllables, without any perceptible change of “ tone, and in equal time, as *bat'tle*, *bor'row*, *bab'it*.” Art of Reading, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman: and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflexion with them which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See Elements of Elocution, Vol. 2d, at the beginning.

† Nothing is more fallacious than that perception we seem to have, of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his Ramblers, seldom exists any where but in the imagination of the reader. We have a remarkable instance of this in Abbé du Bos: who tells us that Pasquier, attempting to prove that the French tongue is as susceptible as the Latin of fine touches of poetry, gives us several mimic phrases of the French poets, but that the examples produced by him are alone sufficient to refute his proposition. To the same fanciful source we may trace the aversion the Greeks had to end any of their words with the letter *m*: the dislike the Romans had to pronounce this letter when final, if a vowel began the next word, and their disinclination to placing the acute accent on the last syllable.

XXXVII. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a notation of speaking sounds is adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction that the antients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the opprobrium & crux grammaticorum, the reproach and torment of grammarians.

THE END.

ERRATUM.

Page 150, line 28th, for, "This word must have been pronounced," omit *This word*, and read "must necessarily have been pronounced."



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